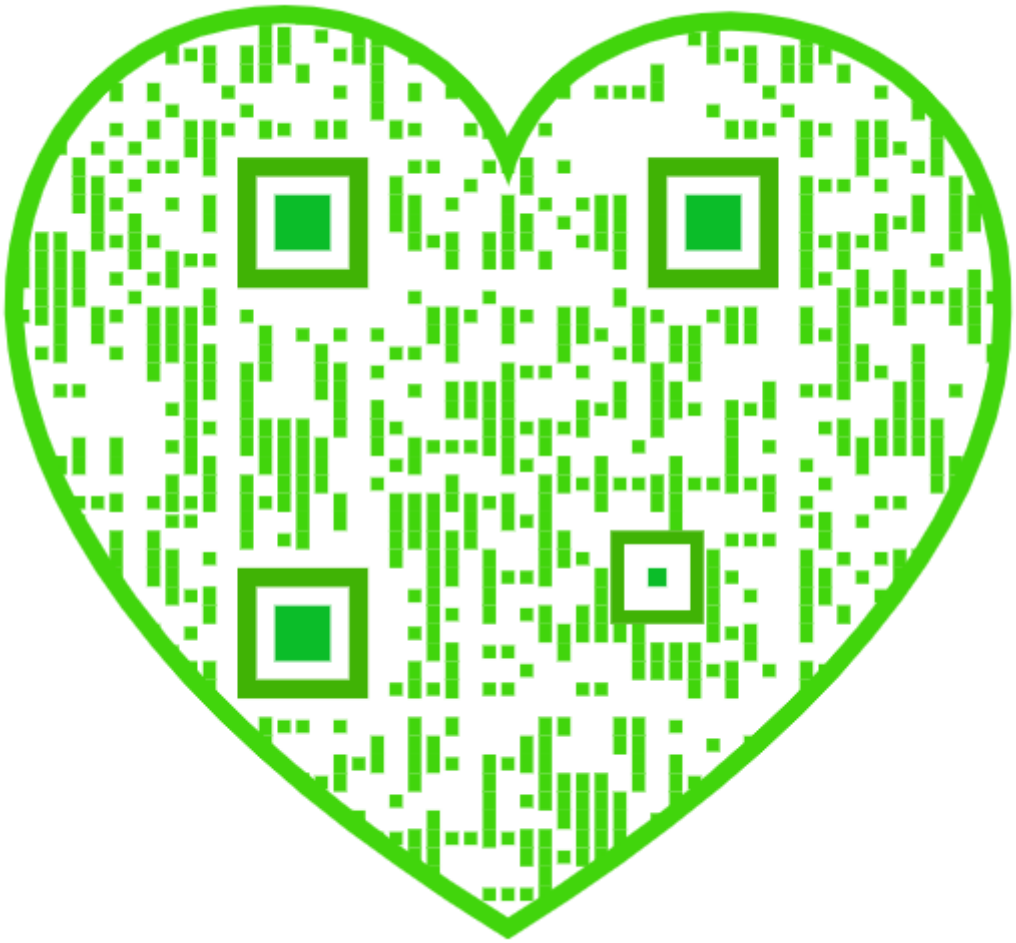
THE ART OF SKETCHING FROM NATURE

BY P. H. DELAMOTTE.



SKETCHING.

Vincent Brooks, Day & Son, Lith.

A · STUDY

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THE

ART OF SKETCHING

FROM

NATURE.

BY

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Professor of Drawing in King's College, and King's College School,

LONDON.

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PREFACE.

THE art of sketching is at least as much the property of the amateur as it is of the artist. Whilst the latter uses it as one of the means by which he obtains materials for future pictures, and also, in a less degree, as a mode of studying nature; to the amateur, sketching becomes of still greater importance. It is the record of many an hour devoted to the calm enjoyment of natural beauty, or of the monuments of man's handicraft; it becomes the chronicle of many a holiday spent in visiting new scenes and observing new facts, and it is the one great means of learning the lessons of beauty and of taste that this beautiful world is constantly presenting to our eyes. In the artist's mind the sketch is always connected with a possible picture; a sense of duty and work are in a certain sense inevitably mingled with the most fascinating scene; and the fact that the half transcript of nature and half composition may some day pass into the hands of a stranger, prevents that unalloyed enjoyment of the art which the amateur, revelling in a purer domesticated love for his own sketches, entertains towards them as towards his own offspring. We find, then, that whilst but few amateurs ever paint a picture that will at all bear comparison, even in their own eyes, with the works of moderate artists, collections of sketches as valuable to the owners as anything they possess are common to artists and amateurs alike.

The highest personages in the land not only allow themselves the enjoyment of this fascinating art, but even sometimes permit their productions to be scrutinized and commented on by a wider circle than that of their own immediate attendants. Men of all professions seek the recreating powers of Nature in the contemplation of her work; and not unfrequently they seek it in that best study of her beauty by

transcribing the impressions she produces on their minds, sometimes in a very unpretentious manner, but probably with none the less enjoyment to the *quasi* artist from the fact that the work is not so intelligible to others as to himself. Occasionally, men who shine in the senate, at the bar, or in the pulpit, let the world see in public exhibitions that it is not artists alone who enjoy the practice of sketching or who possess a feeling for art. Perhaps there are few artists who have kept in their possession such a numerous collection of faithful studies as have been accumulated in the hands of many well-known amateurs; such indefatigable sketchers, for instance, as Mr. Gambier Parry, the late Rev. J. L. Petit, the late Dean Alford, or Mrs. Roberton Blaine.

To assist those, then, who wish to make some attempt at transcribing the scenes they may witness, who *do not* wish to *paint pictures*, but who desire to learn to *sketch*, the following pages have been written.

In order to introduce my readers to a fuller view of the whole subject of sketching than any set of mere rules, or any collection of examples of my own could give them, I have introduced specimens of the works of some of our greatest landscape sketchers; and for permission to reproduce these works I have to thank many kind friends: among whom I may mention, Mr. E. W. Cooke, R.A.; Mr. Lionel Constable and his brother, Captain Constable, the sons of the late artist; Mr. H. R. Taylor, for the Girtin; Mr. Bull, for the Varley; Mr. Henry P. Gilbey, for the Birket Foster; Mrs. Sellé, for the Varley on the title-page; the Misses Petit, for Prout's sketch at Dover and several sketches by their brother, the late Rev. J. L. Petit; and Mr. Lewis Thomas, for the sketch by his late brother.

My hope is, that I may encourage and enable some who already appreciate the beauties of nature to attempt, and to continue to attempt, to delineate some of the objects they constantly have before them. If the following pages lighten the labour, diminish the difficulties, and encourage perseverance, my work will not have been wasted.

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SKETCHING FROM NATURE

IN

WATER-COLOURS.

INTRODUCTION.

SKETCHING.

NOTHING will teach sketching so well as sketching. The actual study from nature is the only true way of acquiring the power of representing nature. Not unfrequently a drawing-master is requested to teach an amateur who has some notion of pencil drawing, how to sketch after the style of some most distinguished artist; he is asked in how many lessons the art can be acquired. It is to be supposed that these would-be Turners or Landseers forget that it has cost such great men as these the full use of remarkable powers, and the whole study of a lifetime to obtain the facility that they themselves expect to acquire in a certain number of lessons, by the assistance of a teacher, who, if he himself possessed the powers that they desire, would certainly not be very anxious to employ time, that would be extremely valuable, in teaching those who have but a moderate desire to learn, and probably still more moderate abilities for learning. The utmost that a drawing-master can do in initiating his pupils into the mysteries of sketching—an art, we cannot too often remind our readers, entirely distinct from painting—is to give them some hints by which they may overcome the principal and most prominent difficulties; to show them how they may choose fit subjects for these attempts—how certain effects

may be reproduced; and to encourage him to persevere, in spite of many failures and many discouragements.

THE USE OF COPIES.

In this work two copies are given in various stages of progress, in order to show the beginner how he should set to work. We should advise careful study of these sketches, and even more careful copies to be made from them; and still the student must remember that this is not sketching, and it is only intended to give him some clue how to sketch. He will do well then to copy one or both of these, then to choose some subject of somewhat similar character, to attempt to transcribe nature's own copy, and, where he finds that he fails, let him return again and again to these copies, and to the various works of eminent artists—when he can, to the originals; but if not, to such copies as we have given. From these and from the explanations we intend to give he will receive considerable help in discovering the means employed by various artists to produce certain effects, but he must not expect to acquire the style of any one man. If he studies the works of one man only, no doubt his own work will assume a certain superficial likeness to that of the master he has chosen for himself; but the inspiration and the reality will be wanting: all that really makes the original pictures truly valuable will be missing. He must go to nature direct, and acquire his style from her, for style is really the way in which a man sees nature. Style in painting, sketching, and the kindred arts, is as much a man's own as his handwriting or his style in composition. It is just as easy and just as possible for a learner to acquire the style of a great artist, as it is for a schoolboy to imitate the style of Addison or Macaulay, Cicero or Tacitus—he may copy the most striking peculiarities, those very points which are rather failures in the originals, but he fails entirely to produce such works as they have left behind them; at the same time the practice of imitation has done him some good — it has helped to form the style of the learner, has led him to notice peculiarities, and has shown him how great men of old overcame some of the commonest of difficulties. A man who wishes to write good English will study the works of great English writers, often men whose style is very different to his own; and so any one who wishes to sketch well will study the sketches of great

artists. For this purpose we present him here with sketches by some men who have been eminent in this line, and at the same time some simple works of our own, and, by describing how these latter have been done, enable the beginner to follow in his own work the steps that have been taken. The subjects chosen are simple, in order that there may be no difficulty in following the steps by which the results have been arrived at; and in order to conduce still more to this object, the drawings are given in various stages of progress. It will be well for the student to begin by observing closely the copies, comparing the early with the later stages, noticing why various washes are first laid on which disappear almost entirely as the subsequent steps are made. It is always these first washes which are most puzzling to beginners. It is difficult to see what general tones of colour underlie the minuter markings, and this may be partially found out by comparing finished with unfinished drawings. By these means, and by studying actual landscapes with a view to discern the general tints, we shall not be entirely at a loss for what washes to put in first. By looking at a view with the eyes half closed, some of these general washes may be noted; not that it will be advisable to put them on so dark as they there appear, because many subsequent additions will have to be made to keep up the variety of nature, but the general tints may be observed. Again, theory will enable the eye to see what otherwise it is unable to trace. Thus we do not easily see that the grass at our feet is brighter and more green than the patch a mile off, on which the sun is gleaming; but when theory has told us that it is so, and the practice of one or two attempts has confirmed the theory, we feel no doubt about it, and have no difficulty in preparing a colour which beforehand we could not imagine how to mix. Thus theory may be acquired from books, but it must be confirmed and modified by practice; and thus copies may suggest, but actual sketching from nature alone will make the suggestions available.

CHAPTER I.

MATERIALS.

THE materials required for sketching in water-colours are neither numerous nor complicated. It is best to start with a small supply at first, adding by degrees such appliances as may be found useful and convenient by each individual. A description will be given here of what is generally necessary, so that each one may judge for himself what he may consider requisite in his own case. It is of course impossible to sketch without paper, brushes, colours, and water vessel, whilst the following appliances will add very considerably to the comfort of the sketcher, viz., sketching bag, stool, and easel, and consequently will conduce to excellence of work. For though it is well for every one to have to conquer difficulties, and by having overcome them to be independent of minor inconveniences, still success in such delicate work as sketching, or indeed any kind of painting, is so dependent upon the frame of mind in which the operator may be at the time, that everything which can conduce to comfort and freedom from anxiety makes success more probable, though it cannot make it certain.

PAPER.

The choice of paper is an important matter, inasmuch as the style of the sketch depends greatly upon the material used; the manipulation differs with different surfaces, and the tone of colouring is much affected by the ground upon which the colours are laid. It would naturally be supposed that it would be easiest to lay colour upon a perfectly pure white and smooth ground; but this is not found to be the case. Most drawing-papers consequently are slightly tinged with a warm tint, and have a rough surface. Unless the paper

is tinged, the beginner, at all events, will find that he is compelled to put on washes which will take some length of time to dry, or his colouring will look cold and dead; and unless the paper is somewhat rough, the colour will drag and will not lie evenly, whereas on the uneven surface of the material washes of any depth will lie, and will look more brilliant than they can be made to look by any process upon a smooth surface. The papers in commonest use are Whatman's medium, the thick and thin Harding; others use drawing-papers tinted with various colours, the rough Imitation Creswick, and some papers artificially roughened. All these are but slightly sized, and consequently receive colour well. Common cartridge paper is excellent for pencil drawing, and it "bites" remarkably well, but in consequence of being more sized it does not do so well for colouring.

The tinted papers have a comparatively smooth surface, so that for minute drawing with much detail these are perhaps preferable; but for the same reason, from their smoothness, they are scarcely so well adapted for sketching as for water-colour drawing, two things which we must warn the student are entirely separate and distinct. The Harding paper has a smooth side, which can be used with advantage for highly-finished sketches or pencil drawings, but being more glazed it is not so useful for quick sketching.

The irregularities of the right side of the Harding and the artificially roughened papers, and, most of all, of the Imitation Creswick papers, prevent so great elaboration of detail, but yield a great transparency and a depth of colour, which may be produced on them in a short time. The advantage of the Harding is that both sides are available. The wrong side is smoother and better adapted to the pencil, at the same time it takes colour freely. The unevenness of these papers will allow a tolerably dry brush to be passed over them, so that the projecting points of the paper alone catch the colour, whilst the hollows retain the tint of the earlier washes. A great variety of effects is thus possible on papers of this description, and consequently they are most popular. It will be found that most people use the Harding papers, whilst a few whose sketches are rough and effective, but will not bear minute inspection, prefer the Imitation Creswick.[1]

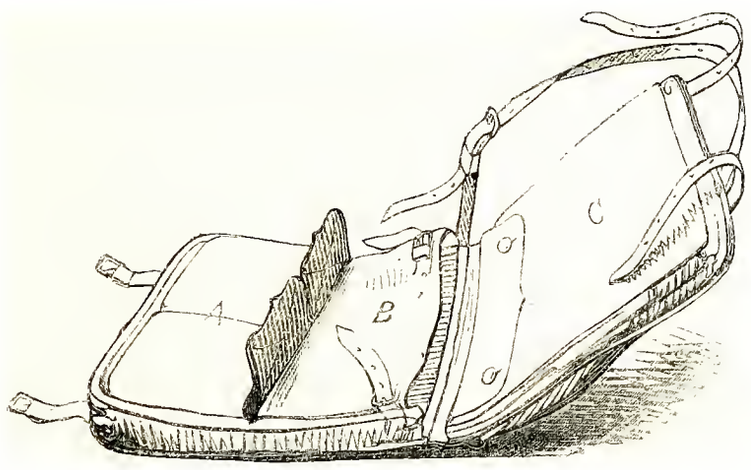
[1] This paper takes its name from a celebrated manufacturer, whose actual process was lost, but whose paper was imitated. It is not connected with the Royal Academician whose death we have had lately to deplore.

Many celebrated artists, and amongst them may be mentioned Turner, Stanfield senior, Cox, Dewint, D. Roberts, and Harding, frequently made use of tinted papers such as are usually employed for pencil drawing; but these, though extremely effective in such hands, require the knowledge, experience, and skill in manipulation of the master. Amongst the best known of such sketches should be especially noticed those of D. Roberts in the Holy Land.[1]

When the paper is procured, the next step is to prepare it for using by stretching it. This may be done in various ways. If making a water-colour drawing were the object, the simplest plan perhaps would be to take a plain drawing-board, and having damped the paper sufficiently, allowing the water to moisten it thoroughly through so that it will bend without a crease, to place it flat on the board, doubling the edges of the paper (which must be a couple of inches larger than the board on each side) over to the back, and securing it then by paste or glue. But as this process is somewhat tedious, and paste is not always at hand, a panel board is preferable. In this the panel fits loosely into a frame, to which it can be fastened by cross-bars at the back. The wetted paper must be placed on the face of the panel, over which the frame is then put; the whole is turned over and secured by the cross-bars. All that then remains to be done is to wait until the paper is ready. It is well to prepare this over night, so as to give it plenty of time to dry. This is by far the best arrangement when the subject to be sketched is at no great distance from home, so that the heavy board has not to be carried far, nor the surface of the paper to be exposed to the perils of transit. But a board is, after all, somewhat a clumsy article to carry about; various devices, therefore, have been adopted by artists and amateurs to remedy the inconvenience. Some have made use of books, which are certainly very suitable for small subjects and for pencil memoranda, but when large washes are employed, there is nothing to prevent the paper from *cockling*, as it is

[1] The late Rev. J. L. Petit always used the rough Creswick paper, but then it must be remembered that his object was the collecting of a large number of subjects for the purpose of having them before him when writing; and those who know his writings will remember how much stress he lays upon the beauty of architectural proportion and picturesqueness of the subject; and I may add, that all his early sketch-books prove that he thoroughly understood all the minutest detail both in architecture and shipping, for many of these books contain most beautiful and highly-finished details.

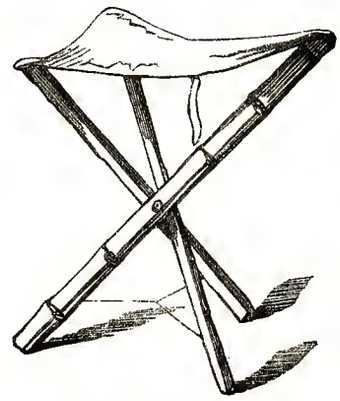
termed; that is, rising as if it had bubbles of air underneath it. A pad or block of paper already stretched is not liable to this drawback, but, on the other hand, it is heavy to carry—a great consideration with a traveller in search of the picturesque. A plan adopted by an eminent amateur sketcher was to carry with him a piece of stout millboard, covered on both sides with a coating of strongish leather. On this he placed the paper, which in his case was always a stiff rough material, and secured it at the four corners by large drugget-pins run through the paper into the leather. This is lighter than a panel board, and it is preferable to the plain board, because the pins here used do not make the same large round spot in the corners that would be produced by the ordinary drawing-pins; it is more convenient than the panelled board, because not only is it lighter, but no time is required to dry the damped sheet, and for a rapid sketcher it is useful, as it enables him to carry several sheets with him, and as soon as one sketch is finished to begin another if he finds a subject.



SKETCHING BAG.

A sketcher's bag is a great convenience. It is made of mackintosh, or other waterproof material strong enough to stand a little rough wear. It is just long enough to contain quarter sheets of paper or a quarto block. This, with loose sketches, will go in one compartment; the division which separates this from the other side has pockets for colour-box, brushes, pencil-case, a very small sketch-book, and similar articles. Various matters may be placed in the other compartment; and there is, again, an extra pocket outside

under the flap for water-bottle, sponge, and other things that may be found necessary. One advantage of this bag, which is perhaps not part of the original intention, is, that on an odd occasion it may be made to do duty for the necessities of a night, and thus relieve the artist from the trouble of more than one package. A strap from the corners goes over the shoulders, and, whilst making it convenient to carry, keeps the whole flat. There is just one other addition. I sometimes use a bag that has two small straps at the lower edge, so that I can strap on a small sketching-stool; this leaves the hand free to carry an umbrella, which, by the by, should have a white loose cover, to be put on at pleasure. A stool of some sort is a great advantage, for not only is a seat on the ground unpleasant, and sometimes impossible, but, as will be seen in the chapter on Composition, too depressed a seat will bring the horizon line too low in the picture, and hide striking points that appear to the spectator when standing. In fact, standing is often the best position for the picture; but of course it is impossible to remain long in such a position, supporting the paper and whatever it is stretched on, with colour-box on the thumb, and brush in hand. Some rest is required, and this is best found on a three-legged stool; three-legged, because it stands firmly on uneven ground, whereas with a four-footed one, one foot is sure to be in the air; right as a trivet (three-foot) has become a proverb.



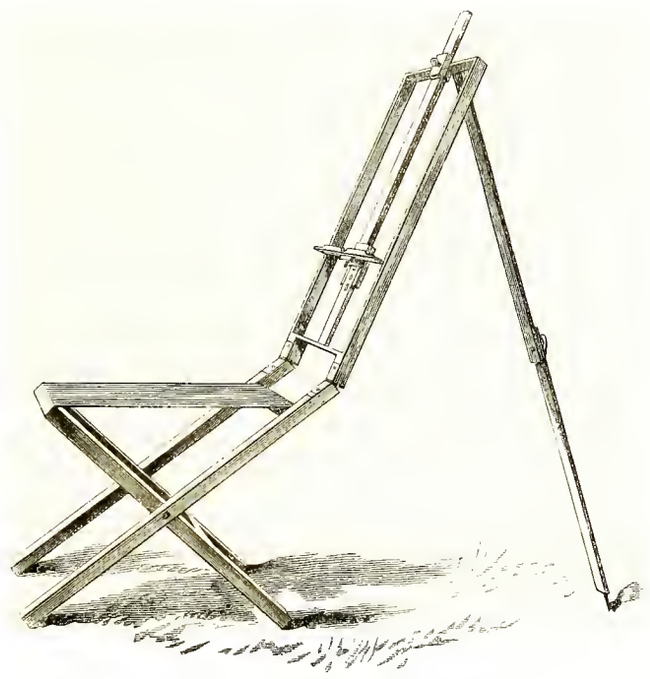
SKETCHING STOOL.

EASEL.

EASEL.

Other contrivances for saving inconvenience and trouble from time to time are

brought out by manufacturers. Amongst these a light easel, which can be doubled up and carried in the hand, and so fastened together as to form a walking-stick, will be found advantageous in two ways: the one is, that it places the drawing in a convenient position in front of the draughtsman, who can sit with comfort before his sketch instead of having his back crooked at one moment and the next instant the neck turned upwards in order to look at the view itself; the saving of the sketcher from the unnecessary weight of his pad or strainer is the second advantage of the easel, and this is a matter of importance, as, whilst preventing fatigue, it enables him to devote more energy to the work in hand. Any one tired with a lengthy walk under a burden of complicated and heavy *matériel*, whilst the sun itself, which is usually powerful in the weather that offers most temptation for sketching, contributes its share to the other causes of weariness, is not in a fit condition to transmit pleasurable emotions to the blank sheet of paper before him.



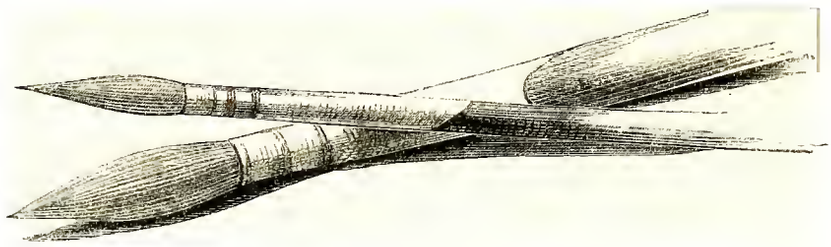
SKETCHING STOOL AND EASEL COMBINED.

PENCILS AND BRUSHES.

One pencil is quite sufficient for all the ordinary work preparatory to a water-colour sketch, and this should be an H. or HB. Remember, an H. pencil will mark as black as an HB. on rough paper. Some sketches are produced by making a pencil drawing first and afterwards tinting with colour, but these can scarcely be called water-colour sketches.

Of brushes a greater variety is requisite, but even here fewer than most people would imagine are sufficient. Many sketchers make use of but one large red sable, which, if it be well chosen, will come to a point fine enough

to make the smallest possible stroke; but this requires a neatness and steadiness of hand not possessed by all. Two brushes of different sizes, and sometimes a third, fine, with long hair, for the ropes of shipping and similar fine lines, will be certainly all required. It is of importance that these should be chosen well. They should be of black or red sable.[1] Those enclosed in metal are to be preferred to quills, since the latter are apt to burst and crack if left in the water, for the moisture causes the thread to swell under the



BRUSHES.

quill, which at first bulges and then gives way. To this the metal is not liable. Let no notion of convenience induce you to shorten the handles; far better to have the inconvenience of extra length to carry than to cramp the hand and work with a brush held close to the end.

COLOURS.

To look at the list of colours furnished by an artist's colourman is enough to frighten the beginner. Cakes, pans, or tubes, at various prices from a guinea to a shilling, with names unintelligible, deceptive, and perfectly incomprehensible, form altogether enough to bewilder those who have no key to the difficulties. There is really, however, no cause for fright or despair. These lists of colours are intended to give an extensive choice to those already acquainted with their various peculiarities, but with these there are generally given selections, more or less judicious, with which a beginning may be made. The colours actually required are not numerous, and are certainly not the most expensive. As to the choice between cakes and moist colours for sketching, the subject to which alone we are at present addressing ourselves, there is no doubt that the moist colours are much the more convenient. Cakes are most

[1] Red sable is by far the best, as there is more spring in the brush; and a good brush will always return to a point.

useful sometimes in making finished drawings;[1] into that matter we cannot at present enter, but the readiness for use which the pan of moist colour presents, makes it by far the most useful form in which colours can be prepared. Tubes may be required by those who do very large drawings, but otherwise there is a good deal of inconvenience about the general use of them, though not unfrequently the sketcher will find a tube of one or two favourite colours rather agreeable, but perhaps a dangerous temptation. Every painter has his own fancies about the pigments he uses, and the student will no doubt after a time make his own list; in the meantime, the following notes will be of some assistance to him. He will find that it is advisable to carry about only a small box of eight, ten, or at the most twelve colours, but these should not always be the same; when one pan is exhausted, let him try the effect of another colour of somewhat similar character. This will give him experience, and prevent a sameness of colouring that is otherwise apt to grow upon sketchers. At home, in painting, any amount of variety may be used with advantage; but whilst actually studying from nature, the use of as few pigments as possible, to give the requisite colours, causes far greater freedom. One point should be always remembered, that brightness of tone or ease of working will not compensate for want of permanence in pigments. It is extremely disappointing, after having made a successful sketch, to find that in a year or two it begins to look dull, and the colouring becomes incongruous.

The whole of the pigments mentioned below, unless the exception specially mentioned, will be found to be permanent in water-colours.

Cobalt, a light, semi-transparent blue, is extremely useful, both pure and in combination with other colours. It mixes best with those of a similar degree of transparency, such as light red and yellow ochre. It will be found best adapted to skies and distances, and in combination to middle distances; too near the foreground it appears cold and opaque.

French Blue is an artificial imitation of ultramarine, and completely fills the place of the more expensive pigment. It is of a deep blue, inclined to purple, and mixes well with brown madder (making a most extensive series of greys), with opaque and semi-opaque colours. A little Chinese white is

[1] The late Mr. Charles Winston always used cake colours for his drawings, saying that he was able to obtain greater transparency and brilliancy from them. His collection of nearly 700 original drawings are now in the British Museum.

sometimes an advantage to both these colours, especially in skies; it causes them to work more evenly, and prevents heaviness.

Cyanine is a somewhat new pigment, said to be perfectly permanent, of a hue almost as intense as indigo, and as bright as Prussian blue. This is a most useful colour in all landscape painting, and particularly adapted for making various classes of greens. It will no doubt in time entirely supersede the following colour, of which, however, we give a description, as it has up to the present time been a great favourite with most artists.

Indigo is a very useful colour, but it labours under the disadvantage of not being perfectly permanent. In deep foreground greens it is not to be surpassed, and it mixes well with almost all yellows. With Indian red it forms a powerful neutral, which has the peculiarity of drying less blue than it appears when wet.

Lake, like the last-named pigment, is not quite permanent—it bleaches somewhat with age; but from its peculiar colour and its extreme transparency, it is a paint which can scarcely be dispensed with. It is extremely useful in neutrals, and in deadening the too great brilliancy of greens. It mixes well with any of the blues, and gives a warmth to sepia and other browns.

Brown Madder, and its near ally,

Purple Madder, are most enticing pigments. They work well, and mix with any of the ordinary colours. In skies they give most delicate cloud tints, and in foregrounds they afford rich transparent shadows.

Light Red and *Venetian Red* are two opaque colours, very useful for mixing. They can be used in light washes, and in those of some considerable depth in brickwork, roofs, &c.

Indian Red has more body than either of the former, and approaches more nearly to the tint of lake. It is a useful colour, but rather inclined to be heavy unless used in light washes.

Burnt Sienna is mid-way between red and yellow, and yet it is not an orange. It partakes sufficiently of the yellow to form a great number of most useful greens; and it is enough of a red to be used in rocks, stones, stems, &c., both pure and in combination with browns and reds.

Yellow Ochre is a pale, useful yellow. In sunset skies and in all warm foregrounds it is the underlying colour of which wash after wash has to be put on. It combines well with light red (which is only yellow ochre burnt), and with most other reds except lake. With cyanine, indigo, and cobalt, it

forms a great variety of greens. If one were compelled to paint with one yellow, ochre might almost be made to do duty for all others.

Raw Sienna is a pleasant, semi-transparent colour, but from a certain stickiness it is unpleasant to work with.

Indian Yellow is a powerful yellow of great body, which contributes to all the stronger greens. It is a fascinating colour, but, if not carefully used, is apt to give a tone to the whole of the picture.

Aureolin is almost as powerful as Indian yellow, but it approaches rather nearer to an orange. For this reason it does not help much towards the range of greens, but in sunsets it is useful both in the sky and in foregrounds.

Brown Pink is an entire misnomer. It is rather a brownish yellow, useful in middle distances, both pure and mixed with various blues. It also is useful for foreground washes. It gets its name of pink from the nature of the material, which is closely allied to lake.

Sepia is a colour often used by itself in giving only shades. Its transparency leads to this use of it. Occasionally drawings are done with two colours, of which one is sepia and the other cobalt or French blue. These are useful practices for beginners. A little lake added to the sepia makes the pleasant colour sold as warm sepia. It enters into the composition of some of the deeper greens.

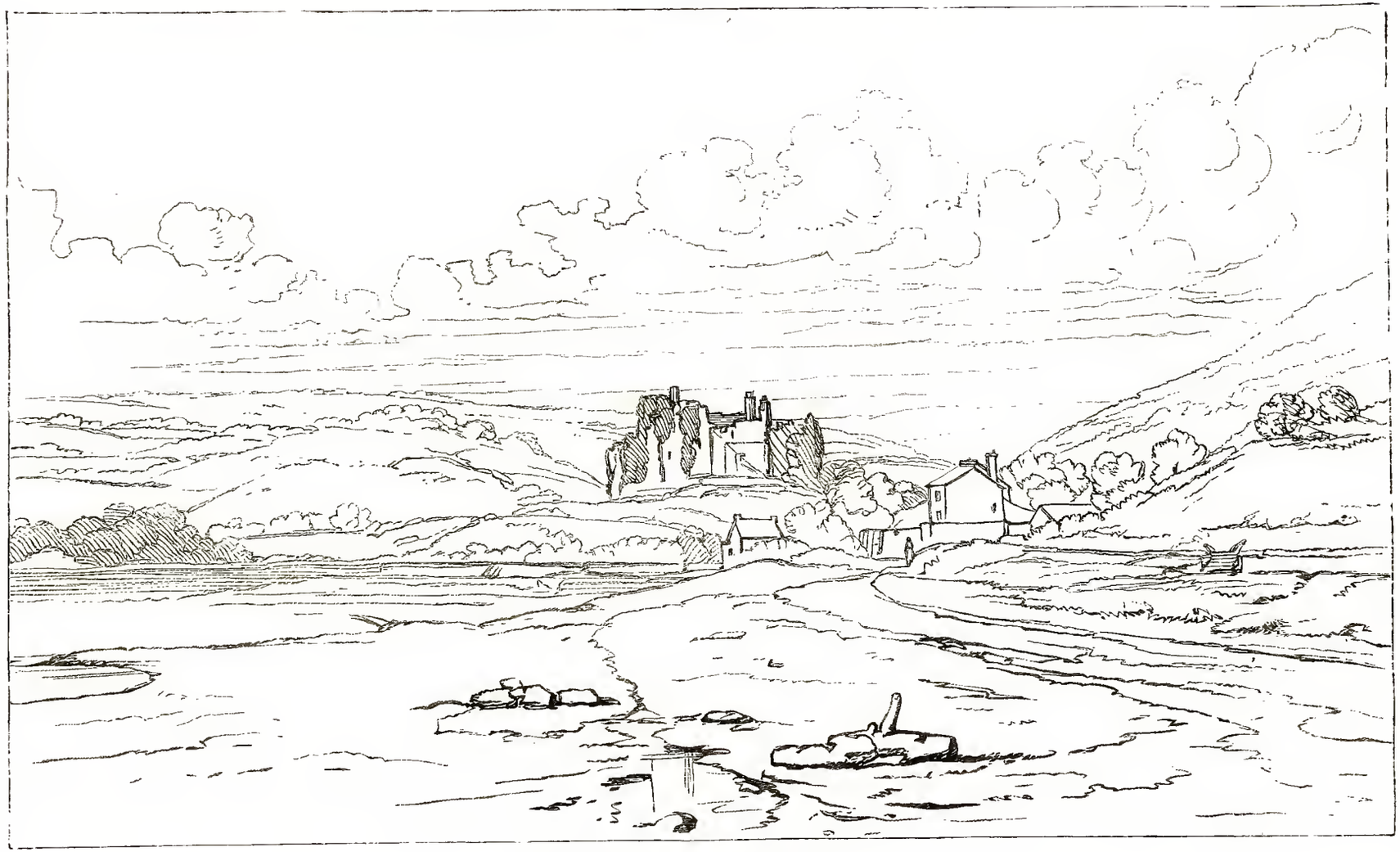
Vandyke Brown is a powerful colour, which will combine with the darker colours for shadows.

From the above list the student can make his choice of what he considers will be most useful for the style of subject he intends to attempt. He should remember not to encumber himself with too many colours or too heavy a box. A clean box will go farther towards obtaining the tints required than a multitude of pigments.

The following list will be found all-sufficient for those who cannot trust themselves to make a list:—

Aureolin, brown pink, lake, French blue, Indian yellow, burnt sienna, brown madder, cobalt, yellow ochre, vandyke brown, light red, cyanine.

A smaller list even is sufficient, and one distinguished amateur, whose sketches were both numerous and effective, never carried more than the following seven colours:—1. Indigo; 2. Indian red; 3. Indian yellow; 4. Venetian red; 5. French blue; 6. Brown madder; 7. Lake.



PENCIL OUTLINE : OYSTERMOUTH CASTLE.

CHAPTER II.

PROGRESSIVE LESSONS.

OYSTERMOUTH CASTLE.—PLATE I.

SKY.

Cobalt.—First wash very light; second and third deeper.

To prevent repetition, the following remarks will be applicable, in the main, both to the view of Oystermouth Castle, and also any of the other landscapes which students may find it advisable to copy. To begin with the sky: note that it is not all done at one wash. The heaven is not a mere flat surface of blue, which is put up like a photographer's background to fill up the unimportant parts of the picture. It is of different intensities of colour all throughout; as a rule, it is more blue towards the zenith—it is more neutral towards the horizon. That is to say, the pure air above one's head looks blue, whilst the mists, moisture, and impurities nearer the earth are of no particular colour; they simply impede the sight.

The sky in these sketches will require three washes of cobalt, each very light, and even these will not be of the same depth throughout. Various methods may be adopted for causing this inequality, depending, of course, on the effect intended to be introduced. By putting the colour on very wet, and inclining the drawing in some particular direction, an evenly graduated intensity may be procured. From this, again, lighter portions may be taken off by the use of blotting-paper when the wash is partially dry. Another means for graduating the colour is by putting it on tolerably deep to the part intended to be darkest, and then with a brush, with a little clean water, washing off the

edges. This is perhaps more convenient when the graduation has to be rather rapid. Generally, any reflections of the sky on wet surfaces, or in water, should be put in immediately after the sky itself, in order to obtain precisely similar tints. It should be remembered that water (except in the case of foam, or for the purpose of representing the reflection of actual light) is never of a pure white. It receives its colour from the reflection of some portions of the sky, very often of a portion not visible in the picture, but similar, and agreeable to it. Perfectly smooth water reflects the distant sky as we see it in the picture, but with the tints reversed, the same tints being nearest the horizon in both sky and reflection, and the sky tints at the top of the picture being repeated in the foreground.

CLOUDS.

1st Tint.—Yellow Ochre, Rose Madder—mix.
2d Tint.—Cobalt, Rose Madder, very little Yellow Ochre—mix.
3d Tint.—Add Cobalt largely to the above.

The clouds will require their shadowing and rounding with a neutral, formed usually by the mixture of purple madder and cobalt and French blue, sometimes with a little yellow ochre to deaden too purple a tint. Remember, in these, that the light always comes in the same direction. In sketching from nature it will be found advisable, as a rule, to try and imitate the sky actually presented to the eye, as by this means a certain amount of information is stored away for future use; and, moreover, the light most consistent with the rest of the picture is made use of. The absurdity would be manifest at once if a fine blue sky were transcribed upon the paper, and the rest of the sketch was taken whilst a thunderstorm was imminent, or just after an April shower had cleared up. If, then, the inconsistency of putting a sky that does not belong to it upon a sketch is so strongly apparent in cases of this kind, we may be sure that there *is* an inconsistency in cases where the incongruity is not so apparent to the unpractised eye, but that, by accustoming the eye to what is consistent, an amount of experience will be gained which at a future time will be found invaluable.

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P H Delamotte Del.

OYSTERMOUTH CASTLE.

HILLS.

Distance.

1. Yellow Ochre; 2. Cobalt; 3. Rose Madder—mix. Finish with Cloud Tint No. 3.

The blue tint of the sky may be carried over the distant hills. This will receive some modification afterwards, but it gives the groundwork to which to add subsequently the local colours. The principle of this is evident. It is the interposition of the air alone which gives colour to the sky; for it is said that the air overhead, when seen from a very great height, such as a very lofty mountain or a balloon, is almost black, but at lower elevations denser air intervenes and reflects some of the blue portions of the light. This same lower air which gives a blue colour to the sky is packed closely with the weight of all that lies above it on the stratum that lies between us and the distant hills; and, whilst it hinders us from seeing much of their detail and local colour, it imparts to them its own blue tinge. Whilst our sky and hills and reflections are drying (and it will soon be discovered by the out-of-door sketcher that he will not have to wait long for this process), we can proceed to some of the other underlying washes. Indian yellow running down into burnt sienna helps a gradation from the castle down to the foreground. This of course increases in intensity as it advances towards the spectator. Be sure, in putting on this and similar washes, to leave the blank spaces sufficiently large; it is easy enough to cover over a portion afterwards, if it be necessary, but the paper once tinged with colour, never, by any amount of washing, recovers its pristine purity. The advantage of the increasing intensity of the wash towards the foreground will be seen at once—the distance begins to retreat. The air, as we said before, interposes between the spectator and the more distant objects, and deprives them of their local colour, and substitutes its own very light blue. This is, of course, a perfectly gradual process, and consequently the gradual intensifying of the foreground tint represents this effect. We do not observe this gradual process in a good picture, the object being to represent nature as closely as may be under given circumstances. The Indian yellow on the nearer hills will not require to be modified to the same degree, as those hills do not retire so rapidly or so regularly as the flat sandy shore of the foreground.

OYSTERMOUTH CASTLE.—PLATE II.

MIDDLE DISTANCE.

1. Yellow Ochre; 2. Rose Madder, very little Cobalt, adding Gamboge for high lights. Finish with Yellow Ochre, Rose Madder—mix; Indian Yellow, Rose Madder—mix. For bright warm markings.

Greys.

1. Cobalt, Rose Madder—mix. 2. French Blue, Rose Madder, Yellow Ochre—mix.

Trees.

1. Areolus; 2. Indian Yellow; 3. very little Cobalt—mix. Finish with No. 2 above.

The Castle.

Yellow Ochre, Brown Madder, Cobalt—mix.

Ivy.

Yellow Ochre, French Blue, Brown Madder—mix. Shadows: Brown Madder, French Blue; Grey Shadow behind Cobalt.

Houses (Roofs).

Brown Madder and French Blue.

Hill, bright and sunny.

1. Yellow Ochre, Rose Madder—mix. 2. Gamboge. Finish with markings of the same, and the Greys, Rose Madder, and Cobalt.

Trees.

Indian Yellow, French Blue (very little). Finish with same and Brown Madder added from for the Darks.

By this time the sky is ready for another wash, either of cobalt, or if sufficient has been done with this, the shadows of the clouds may be indicated by cobalt and madder. Afterwards some of the shadows on the castle and house may be put in with Indian red and cobalt. Markings of this kind help to define the position of various points in the picture, and to guide the eye in putting in future washes over smaller surfaces.

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P.H Delamotte Del

OYSTERMOUTH CASTLE.

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OYSTERMOUTH CASTLE.

S. WALES.

CHAPTER III.

ON TREES.

One of the most frequent remarks of young sketchers is, that they cannot do trees; nor can any one until they try, and try very frequently. The first step towards sketching trees is to recognize them, not only when the whole leaf is seen distinctly, but also from a considerable distance. This, like many other portions of the sketcher's art, may be practised without the apparatus of brush and paper, or even pencil and paper; it requires only a country walk, with the eyes open. The time of year even does not signify: for if the full form of the tree may be studied in summer time, when the leaves are fully developed, the skeleton is more easily traced when winter has deprived the branches of their leafy covering; and the anatomy of a tree must be learnt, just as the anatomy of the human body, or of animals, have to be learnt from their skeletons, before we can properly delineate the figure clothed in flesh and muscle, and draped in half-concealing garments. In a tree, the anatomy is so far concealed by the foliage, at the period when sketching is usually in vogue, that an artist who has not made himself acquainted with the anatomy during the winter, will make mistakes in his own mind as to how stems run, and how branches which he can see are connected with the main trunk. In drawing these limbs, no one can put on paper perfectly accurately what he sees—he adds or diminishes a little—he adds, that is, what he knows to be there, or, at all events, what his imagination tells him ought to be there; or leaves out what appears to be unnecessary detail. The mind does this unconsciously. If, then, the imagination is led astray, by want of sufficient knowledge, either details are omitted, which, if not essential to the

beauty and accuracy of the picture; at least tell more plainly the tale the artist would develop (for every picture is a tale of some kind); or, what is worse, additions are made, which are incongruous, or out of place. Every country walk therefore—unless the mind is employed about some more important matter—should be made the opportunity of noticing the various peculiarities of form and structure of the trees that may be presented to our eyes. In this study, we should carefully mark differences, not only between different classes of trees, but between similar trees of different ages and stages of development, as well as the peculiarities brought out by varieties of soil and of position. The fir-trees growing on the sides of an Alpine ravine are different in development from those carefully sheltered in plantations at home. The elm of five years differs not only in size, but also in outline, from one of fifty.

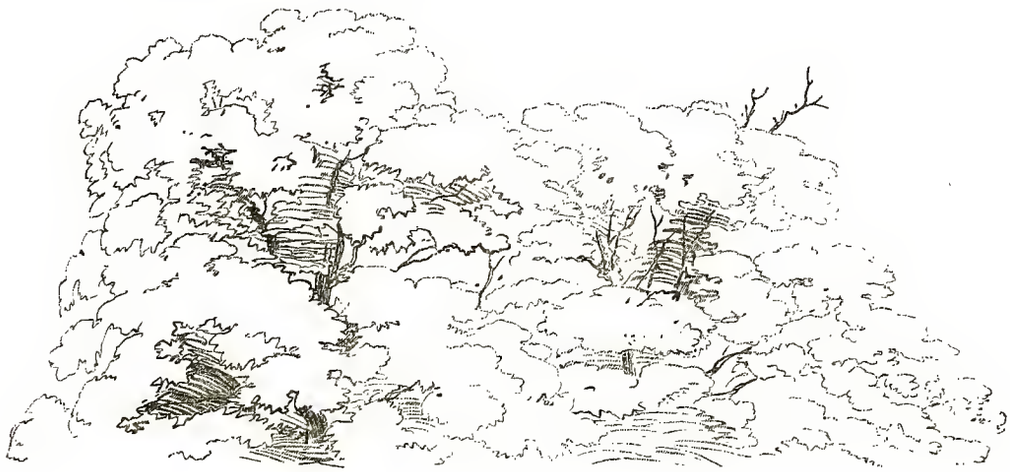
Ruskin, in one of his works, recommends a student to draw accurately the branch of a shrub, at the distance of a yard or two; then to remove twenty or thirty yards off, and attempt the same subject; to retire further still and make another study, and so on. Without insisting on this laborious process, which may be accomplished to a certain extent mentally, without actually going on with the whole on paper, we should certainly recommend the student to notice very particularly the effect of distance in concealing the form of the leaves by which we generally distinguish the various trees, and in bringing out the larger differences of outline.

In the accompanying examples of four of the commonest and most easily distinguishable trees, there will be found trees seen at a little distance, branches or whole trees tolerably close, as well as bits of young or faded boughs, and a scrap in an unfinished state; the latter is given to show the beginner in each case the underlying tints.

In each case it will be seen that the manipulation is different for each kind of tree; and this, though not everything, is a point on which a master can give most assistance to his pupils.

THE ELM.—PLATE IV.

1. Indigo, Raw Sienna, Burnt Sienna, French Blue, Burnt Sienna. 2. Light tint: Gamboge, Indian Yellow, Indigo; Indigo and Indian Yellow for the dark tint; finish with the same tint, with the addition of Brown Pink. Branches: Sepia Indigo, Burnt Sienna, Indigo, Lake, Vandyke Brown, and Indigo. 3. Indian Yellow, Indigo, very little Burnt Sienna. 4. First lay: Gamboge, Burnt Sienna, Indigo, Yellow Ochre; Indian Yellow and a little Brown Pink added to the above will give the darker parts of the first lay; finish with the leaving out the Yellow Ochre and adding more Brown Pink. Stems and Branches: Sepia, Indigo, and Vandyke Brown; finish with Warm Sepia, mixed with French Blue. 5. Autumn tint: Yellow Ochre, Brown Pink.



OUTLINE.

In this plate some valuable hints how to begin elms under various conditions will be found. The whole of these examples should be carefully studied, and then a beginning made with Fig. 1. It will be seen that the entire outline has been carefully drawn in pencil first of all; and then with a full brush, and the drawing inclined at a considerable angle by holding up the top of the board, a wash of indigo, raw sienna, and burnt sienna is put in. The advantage of having a full brush of colour, and of having the board inclined, is, that there is a gradual subsidence of the colour in the lower portions, thus imparting a roundness from the first; for the student must remember that *trees are round.* In laying in this flat wash, too, it must be noticed that in different portions there is an excess of one colour in one place, and another in another. A sufficient amount of colour should be prepared before the brush is put to paper,

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P. H. Delamotte, Del

THE ELM.

and to this mixture additions of the different ingredient colours can be made from time to time as it is found necessary to vary the tint.

Another point which must not be forgotten is, that the spots through which the sky is allowed to appear must be left somewhat larger than they will have to be; for though it is at all times easy to make them smaller by the addition of a little of the surrounding colour, it is not possible to make the light spots larger without adding body colour, a process certainly to be generally avoided, at all events in the early stages of a drawing.

Some French blue and burnt sienna will vary some portions of this preliminary wash, and this should be put in wet, and allowed to run into the other colour.

Fig. 2 gives a second stage of a similar portion of an elm, additions being made with various combinations of gamboge, Indian yellow and indigo, and, for some of the last tints, the addition of a little brown pink will be found useful. The branches can be marked out with sepia and indigo, and the same blue with burnt sienna, and with Vandyke brown and lake. Care must be taken in the markings to keep them round, so that they indicate the general position of the leaves.

Fig. 3 shows the under side of a branch, seen so that the foliage is mostly transparent. The colours here used will be found in the list above. The general notion of transparency is conveyed by the dark stems, against the lighter leafage, and by the greater depth of colour in the dark parts; for when an object is transparent, the darker portions will have more of the local colour, but when there is shade thrown upon any colour, the tint itself is not so strong, being partly neutralized by the shadow. This peculiarity must be carefully remembered, in drawing trees especially, for in them there is a constant combination of shade thrown by other branches, and of light intercepted by the leaves themselves, which consequently appear semi-transparent.

Fig. 4 does not call for any special remark beyond the fact that the tints are somewhat warmer and more in sunlight than in the bit of the younger tree above it. Both foliage and branches, too, are given in greater detail, and therefore require more care.

Fig. 5 shows the groundwork for a tree, as it appears in autumn, and this merely requires the same character of finishing as the former branches, to give it its proper effect.

THE SCOTCH FIR.—PLATE V.

OUTLINE.

1. Indigo, Madder Brown; Indigo, Burnt Sienna; Indigo, Raw Sienna; Green Oxide of Chrome (very little). One brush used, changing the tint. 2. First lay of colour as above, finish with Indigo, Burnt Sienna, and Brown Pink; French Blue, Madder Brown, and Brown Pink. Stems: Brown Madder, Indigo. Finish with Warm Sepia and French Blue; French Blue, Madder Brown, and Madder Brown alone. 3. Green as above in first and second painting; only more warm colour and in finishing, and less grey in laying in. Stems and Branches—First lay: Madder Brown; Madder Brown and Indigo, Warm Sepia. Finish with Mars Orange, Madder Brown, and French Blue for Grey, and Indigo and Vandyke Brown for near branches, and Warm Sepia, French Blue, and Madder Brown for markings; Lake and Burnt Sienna for the brightest touches.

Here, as in the former case, Fig. 1 represents the early washes required for this tree, with a considerable amount of light spaces left to be filled in afterwards. These washes, as well as those of the elm, should be put in with a full brush, the tint being slightly changed in places, and the board inclined as before, but this time rather towards the right, so that it would stand on its right hand lower corner. In this Fig. 1 a second deeper shade is put in just before the first tint gets quite dry, when the colours no longer

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P. H. Delamotte, Del.

SCOTCH FIR.

run. The stems should be slightly indicated at this early stage, the colours being kept as bright as they can; for though it is easy to tone down the brightness afterwards, if it is found to be too glaring, it is not possible ever to recover a brightness once lost. No amount of washing out and putting in afresh will ever bring back a delicacy once destroyed by impure or muddled colours. Bright portions therefore, like the stems of a Scotch fir, may be kept clear by putting on pure colour at first and afterwards toning it down with the proper shadows.

Fig. 2 shows the same character of tree carried out to further stages, by marking out some indications of shape in the foliage with tolerably deep lights and shadows. Notice here how different is the touch required in this kind of tree from that used for the elm; here it is a series of comparatively long narrow strokes. The deeper markings require a tolerably dark mixture of indigo, burnt sienna and brown pink, varied with French blue, madder brown and brown pink. Similar strokes made with pure water, and after a few seconds rubbed off with a handkerchief, wash leather, or a piece of bread, will give the light touches, and also contribute to the drawing of the tree. Be sure, as in the former case, to make these strokes run in the proper direction for the branches, and that they curve sufficiently to give the roundness of the masses.

THE OAK.—PLATE VI.

OUTLINE.

The directions given for the former plates will be equally applicable to this, making due allowance for the differences of colour, and for the form of drawing. The first washes, as in Fig. 1, are put in with a full brush, with the board inclined. The shape of the touches must be, of course, entirely different. Instead of being rounded as in the elm, the shape is sharp, and has to be made by letting the brush come inwards instead of outwards, and by keeping the point of the brush towards the edge. Some deeper colour is added before the wash has dried, and the edges are allowed to dry rather hard.

In Fig. 2, on a similar ground-work, some sharp touches give the shape of the foliage, whilst the addition of stems, and especially the bits of bare and rugged branches outside the leaves, give a character to the tree. Notice the sharp corners and turns in the stems generally, as well as the numerous knots. The markings on the stems show the rugged nature of the bark. This is shown better perhaps in Fig. 3, when the whole tree is in a more finished and elaborate state. The smaller stems in the example are not to be made merely with a line of one unvarying colour; but there are numerous shadows and points of light which require to be attended to, whilst the foliage is thrown off from the tree towards the spectator by the depth of shadow beneath each spray.

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THE OAK.

PLATE VII.

Vincent Brooks, Day & Son, lith

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THE WILLOW

THE WILLOW.—PLATE VII.

OUTLINE.

1. Indigo, Raw Sienna, Burnt Sienna, French Blue, Burnt Sienna. 2. Indian Yellow, Indigo, very little Burnt Sienna. 3. Light tint: Gamboge, Indian Yellow, Indigo; Indigo and Indian Yellow for the dark to finish with. The same tint with the addition of Brown Pink. Branches: Sepia, Indigo, Burnt Sienna, or Lake, Vandyke Brown, and Indigo. 4. First lay: Gamboge, Burnt Sienna, Indigo, Yellow Ochre. Indian Yellow and a little Brown Pink added to the above will give the darker parts of the first lay. 5. Finish with leaving out the Yellow Ochre or adding more Brown Pink. Stems and Branches: Sepia, add Vandyke Brown; finish with warm Sepia, mixed with French Blue. 6. Autumn tint: Yellow Ochre, Brown Pink, and French Blue.

This plate is rather more of a finished sketch than the previous ones, the full stem of a distant tree forming part of the same picture as the detail of the closer foliage. Many of the remarks made about the other plates will be applicable here, due allowance being made for the well-marked differences.

Be careful to leave sufficient spaces through which the sky can be seen. In this case second tints had better not be laid on until the earlier ones are quite dry. In the meantime quite sufficient work will be found in the stems, distance, foreground, &c. Rather a finer brush should be used in this work than in most foliage, the strokes required being a series of delicate lines, and these can scarcely be repeated too often. It will of course be seen that

earlier washes do not extend to the extremity of the outline, or to the ends of the branches, but that the portion beyond these first washes will have to be filled up with the same character of slight strokes as are to be employed in finishing over the early washes, and they may be done at the same time and with the same tint. In the stems the same style of stroke is kept up to a great extent; and in these, too, it must be remembered that they are the representatives not of mere flat strips, but of rounded and therefore shaded branches. The sketcher must ever keep in his mind the character of the object he is sketching, supplementing his eye with his previous knowledge, but never acting on that previous knowledge unless his eye assents to the truths discovered by other means. It will be well to notice here, too, that the deep shadows inside the trunk and under the bridge are not at all black, and only look dark by contrast of colour, whilst the transparency of these shadows is secured by deeper markings in some places.

In comparing the distant with the forward tree, it may be noticed how much less elaborate is the detail of the former, which is put in broadly, whilst the tone of colour in it throughout is lighter and greyer. These principles hold good with regard to all distant objects.

CHAPTER IV.

FOREGROUNDS.

It sometimes happens that in the search for a sketch an *embarras des richesses* does not allow the mind to settle itself distinctly upon any one point of view which will give an adequate notion of the scenery of which it is the object of the sketcher to carry off the general idea. When thus perplexed, nothing is better

OUTLINE.

than to sit down and study a bit of foreground, and this will give the mind time to rest and to decide what it wishes most of all to carry off with it. Or it may happen, that the general and individual points of a landscape are as easily committed to the memory by a pencil outline as by an elaborate water-colour

drawing; but then there are minute points of detail which it is not possible thus to make one's own. Under these circumstances, there is nothing left for it but a careful study of a bit of foreground detail. Such bits we have given in Plates IX. to XIII.

These, which may be employed as copies, like our former fuller sketches, are rather intended to guide the student as to the style of subject he should use, and, when he has made such choice, to enable him to copy similar subjects as he finds them in nature. From these, too, he may learn what sized drawings he will find convenient, and on what scale it is best to make these studies. If a drawing is commenced in too large proportions, the detail will weary the draughtsman; if the work is too small, the sketch will be useless for future study, for the detail will be entirely wanting. We should, in fact, recommend a careful study of these plates, and then a copy to be made from the natural objects, and not from our pictures, were it not that nothing impresses a study upon the mind so thoroughly as copying it. So we will suppose that the student is about to copy the subject here set before him. He would begin, of course, as he must begin in all other sketches, with a very careful pencil outline, and it cannot be too much impressed upon the student's mind that he cannot be too careful in his pencilling so long as he really sticks to outline, and does not attempt to give the effect of shading by means of his blacklead. An immense deal of trouble, and consequently time, is saved by having a full and accurate outline.

Outlines of trees, of clouds, and of shadows, as well as all those shapes which would be outlined in a pencil drawing, will be found useful in giving accuracy, and advantageous as saving time otherwise spent in looking up to see how far this shadow or that tree should project. It will, moreover, give unity to the sketch, inasmuch as in the space of time occupied in accomplishing most sketches (say from one to three hours) the sun will have passed over a considerable portion of its course, and the shadows will have changed proportionately. If during the first half-hour the shadows have been outlined in, there will be no difficulty in arranging the proper and proportionate size; but if each is left to be put in as the time comes for its especial tint, there will be every variety of length to the shadows, and each distinct object will be out of proportion to the rest.

The outline having been accurately rendered, the next point is to put in the lightest tints and the purest colours. It is always difficult for the student to

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P. H. Delamotte, Del.

FOREGROUNDS.

Nº 1 & 2.

distinguish these pure underlying colours, but it is most important that he should do so, for it is this which enables the finished sketch to look bright and fresh. When once the early tints have become impure and *muddled*, all hope of an agreeable picture is at an end. The bit of slaty rock numbered 1 is left unfinished, in order that some of the earlier tints may be perceived at once. How such rocks may be finished and made intelligible may be seen in No. 3. It will at once be perceived that the effects here represented are not to be procured at once, but that wash after wash is required to produce the variety combined with breadth which we require. The care and attention that should be bestowed upon the pencilled outline is not easily perceptible in the more fully finished of these sketches; but in the unfinished No. 1, and in the slightly tinted No. 2, it can be seen. In this latter especially it may be perceived that each leaf and stem has been carefully drawn before any attempt has been made to colour, and after this but few shades are required to give the form and character of the plant. The same care should be taken in the later pieces, though the subsequent colouring obliterates the marks when they are no longer required as guides; but in Nos. 4 and 5 the remains of such work may be seen in those parts which are not so finished as the rest.

DESCRIPTION OF NO. 2.

In this, No. 2, when the outline is carefully drawn, begin by putting in the light green, made by a mixture of yellow ochre and French blue. This will afterwards be shaded with French blue, brown pink, and a little lake in combination; but whilst the first washes are drying, the seeds may be marked out with burnt sienna, lake, and a little cobalt or French blue, the shades of which will be brought out by brown madder and French blue. Notice here, again, that gradations of colour are to be obtained by sloping the drawing or allowing more colour to accumulate in one place than another. The hard edge obtained by allowing a very moist wash to dry undisturbed may be made available for some results.

DESCRIPTION OF NO. 3.

This bit of rock and fern will be begun much as was No. 1. A repetition of washes, with the component colours in slightly different proportions, will bring out the variety of forms without making the colouring heavy, whilst the general tone will be kept up. The form of these rocks should be noticed as showing their

peculiar character, for, much as rocks look alike to the unpractised eye, each has its family and its personal likeness.

DESCRIPTION OF NO. 4.

DOCK LEAVES.

Light Yellow and Green Tints.

1. Gamboge, Yellow Ochre—mix; with Cobalt and a little Lake for light grey tints. 2. Gamboge, Yellow Ochre, Indigo—mix. 3. Yellow Ochre, Cyanine—mix. 4. Indian Yellow, Cyanine—mix. For warm sunny tints on underside of leaves.

Dark Greens.

1. Indigo, Indian Yellow—mix. 2. Indigo, Burnt Sienna—mix. 3. French Blue, Yellow Ochre, Indian Yellow—mix.

Deep Shadow Tints.

Indigo, Lake, Indian Yellow.

The great variety of colour in these leaves will give good opportunity for the washes to dry before we find it necessary to touch them again. This is one of the advantages that a sketcher has out-of-doors, especially in the warm weather, which is most suitable for bright and pleasant effects. By degrees the darker shadows will be got in, and these will of course throw forward the brighter portions. The more minute markings will have to be left until nearly the last, as otherwise they will run the risk of being obliterated by the various washes. It may here be noted, too, that in making such a sketch as this from the natural object, a good deal has to be omitted that would not add either to the beauty or the use of the picture. No doubt, beyond these leaves there was other foliage, and probably before them there was grass, &c.; but if these were given, they would distract the attention from what it is intended to bring most prominently forward, whilst the labour of filling up all the corners would be more than ordinary perseverance could endure, and would not be repaid by any after advantage. The outline just slightly touched with colour in the background shows how the foliage ran on, and gives hints how such bits may be enlarged when made use of in larger pictures.

Vincent Brooks, Day & Son, Lith.

P H Delamotte, Del

FOREGROUNDS

Nº 3 & 4.

PLATE X.

Vincent Brooks, Day & Son, Lith. P.H. Delamotte, Del.

FOREGROUND.

Nº 5.

DESCRIPTION OF NO. 5.

LARGE GROUP OF BURDOCH LEAVES, &c.

(*The Colours are placed in the order in which they preponderate in each mixture: that colour is placed first of which most is used.*)

Light Green and Grey Tints.

1. Yellow Ochre, Gamboge, Indigo—mix. 2. Indian Yellow, Cyanine—mix. 3. Yellow Ochre, Cobalt—mix. 4. Cobalt, Lake, Yellow Ochre—mix. With Gamboge for under side of leaves as first wash of local colour. 5. French Blue, Burnt Sienna—mix.

Dark Greens more or less bright and broken.

1. Indian Yellow, Indigo or Cyanine for very light touches—mix. 2. Indian Yellow, Gamboge, French Blue—mix. 3. Indigo, Burnt Sienna, Brown Pink—mix. 4. French Blue, Yellow Ochre, Lake—mix.

Bank.

1. Raw Umber, Burnt Sienna—mix. 2. Lake, Yellow Ochre—mix. 3. Brown Madder, French Blue, Yellow Ochre—mix. 4. Brown Madder, Indigo, Brown Pink—mix.

Dark Marking between Leaves.

1. Brown Pink, Lake, French Blue—mix.

Here, as elsewhere, a careful outline is all important. After that the sky should be washed in, and this not anyhow, as a flat dab of blue, but with careful attention to shape and to depth of colour, thus giving form and reality to a part of the picture which contributes much towards throwing the rest forward. The colours of the sky may be, in some cases, carried over the shadowed leaves, so as at once to give them a cool retiring appearance. In colouring the leaves it will be well not to carry the colour over from one to another too much, as this will obliterate the outlines and tend to loosen the distinction between the various parts. Notice how light the nearest edges of the leaves are left, sometimes the colour not reaching quite to the edge, but the paper left almost, if not quite, white. This contributes to the appearance of their lying quite flat, and standing out from the shadows beneath and behind them. The whole depth of colour cannot be obtained at once either in the greens or in the browns of the earth and bank, but by additions and attention to contrasts this depth will be acquired by degrees. If any portion has to be brought prominently forward, this will be effected as much or more by attention to the surroundings as by touching the part itself. This may

be seen in this copy by comparing the five very small light leaves that stand prominently forward in the middle of the picture with those in a direct line below them. The colour of the two is not very different, but the deep green shadows around the yellower leaves throw them far more prominently into view than the yellowish brown advances the slightly greener leaves.

This copy will, of course, be found more difficult than those that have preceded it.

DESCRIPTION OF NO. 6.

This copy is much simpler than the former one, and may well be used by the pupil either at first or after Nos. 1, 2, and 3. It is placed here simply for the exigencies of printing and arrangement, and not for its comparative difficulty. The outline in this case will not be found difficult. When this is accomplished, each leaf can be washed in independently, great attention being paid to the gradual shading off of the tints, and to leaving the little light spaces sufficiently large. The shadows behind, it should be noticed, are not of one uniform tint, but consist of various combinations of the colours mentioned above.

STUDY OF COLTSFOOT LEAVES.—No. 7.

Light Yellow Tints.

1. Gamboge, Yellow Ochre—mix. 2. Aureolin (very light touches), Yellow Ochre.

Light Greens.

1. Cyanine, Yellow Ochre, with a little French Blue—mix. 2. Cyanine, Gamboge—mix.

Darker Greens (Leaves), first or second Tints.

Indigo, Yellow Ochre, Indian Yellow (different gradations)—mix.

More sober Greens behind the Leaves.

Brown Pink and Raw Umber added to either of the last mixtures.

Dark Shadow Greens.

1. Indigo or French Blue, Lake, Brown Pink—mix. 2. Brown Pink, French Blue—mix.

Deep Shadow Touches between Blades of Grass.

French Blue, Lake, Brown Pink—mix.

Brown Leaf.

1. Raw Umber, Lake—mix. 2. French Blue, Burnt Sienna.

Brown Tints, Edges of Leaves.

Mars Orange, Brown Madder, Raw Umber.

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FOREGROUNDS.

Nº 6 & 7.

This study of Coltsfoot will be found an advance on No. 5, which it should succeed. The outline should be drawn first of all, independently of the blades of grass that appear over the leaves. These will be put in afterwards. When all the rest approaches near to completion, the light strokes of these blades may be brought out by means of a careful line made by a brush filled with clean water, and after a few seconds rubbed off with bread or a piece of wash leather. When all is dry, a line of darker green by the side corrects any irregularities, and throws out the light stroke. In some cases either the light or the dark stroke alone will be found sufficient according to the background, and sometimes the light stroke may be continued by a dark one. Notice how the reddish-brown markings of the most prominent leaf stand, by contrast against the light green, for a very much darker colour. This economy of effect is required to make up for the greater range that Nature possesses by being able to mix her colours with light and shade.

LESSER GROUP OF BURDOCHS.—No. 8.

Light Yellow and Green Tints.

1. Gamboge, Yellow Ochre, Indian Yellow—mix. 2. Yellow Ochre, Indigo—mix. With Cobalt for greys—mix. 3. Indian Yellow, Indigo, with a little Lake—mix.

Dark Greens and Greys.

1. Indigo, Gamboge, Burnt Sienna—mix. 2. Yellow Ochre, French Blue, Lake—mix.

Brown Markings in Leaves.

1. Mars Orange, Burnt Sienna, and Lake. 2. Madder Brown.

Ground or Bank behind Leaves.

1. Raw Umber and Lake. 2. Lake, Yellow Ochre, and Cobalt. 3. Brown Madder, Brown Pink, and French Blue.

Dark Shadow Touches under Leaves.

1. French Brown, Pink, and Lake, in different proportions. 2. Indigo, Burnt Sienna.

Again, a little bit of dock is given, later than its natural order, for the same reason that has put back No. 6. The observations made in reference to that plate will be mostly applicable here. Care should be taken in both these cases that the form of the shadow tints does *not* repeat too closely the shape of the leaves or main subject. A certain contrast, too, between the colours of the different portions of the subject and the portion of shadow behind them, introduced without such elaborate accuracy as to provoke notice, makes a sketch more pleasing.

FERNS AND BRAMBLE FOLIAGE.—No. 9.

For Distant Bushes.

1. Indigo, Yellow Ochre, Gamboge—mix. 2. French Blue, Burnt Sienna—mix. With the addition of Brown Pink for the Shadows.

For Ferns, Green Tints.

French Blue, Yellow Ochre, Indian Yellow (very little)—mix.

Yellow Tints.

Indian Yellow, Yellow Ochre.

Brown Tints.

Mars Orange, Burnt Sienna.

Shadows and Markings.

1. Brown Pink, French Blue, and Brown Pink—mix. 2. Indigo, Burnt Sienna, Lake—mix.

Deep Shadows and Markings.

French Blue, Lake, Brown Pink (used thickly).

Ground.

Burnt Sienna, Raw Umber.

Greys.

Brown Madder, French Blue—mix.

Bramble Leaves.

1. Indigo, Yellow Ochre, Gamboge—mix. 2. Indigo, Indian Yellow—mix.

A few leaves of bramble in the right-hand lower corner will show how carefully these leaves should be pencilled in. Of course it is impossible thus accurately to define the fern fronds. Only the main outline of their stems can be traced, and the washes of their light colours must be carried a little beyond what is absolutely necessary, as portions will be afterwards covered over by the darker markings. At first sitting down to sketch such a subject as that before us, it seems sometimes impossible to extract order out of the tangled mass; but, after having mastered the most prominent forms, it is astonishing how soon the minor details fall into their places. Do not, then, be discouraged because the mass at first seems complicated

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FOREGROUNDS.

Nº 8 & 9.

beyond all expression upon paper; try to fix some portion and the rest will come, until at last you will be surprised what a multitude of detail is mastered with comparative ease. Some of the grass and the light strokes can be taken out as in No. 8, and, should they appear too light, can be toned down with a slight wash afterwards. Here, too, the power of contrast is visible, and the effect of shadow without colouring may be seen in the bramble leaves only pencilled in the right-hand corner.

From a Sketch by Rev. J. L. PETIT.

Swansea Bay. Fig. 1.

CHAPTER V.

ON WHAT TO SKETCH, COMPOSITION, ETC.

One of the commonest remarks uttered by those who are desirous of making some attempt for themselves at sketching, after having copied a variety of drawings, is, "What am I to sketch?—I don't know where to begin." Now the answer to this question is just as simple, "Sketch anything and everything." But this answer requires a little modification.

When a sketcher arrives in a new country, and asks some non-artistic friend if there is anything to be sketched, he is frequently told that there is some beautiful scenery; which is usually true enough: but then he is taken to the top of a high hill whence there is a most magnificent panorama, and he is

expected to attempt to delineate a large portion of several counties. Of course, then, the "anything and everything" is not intended to include panoramic views. It must be remembered that one ought only to put on paper as much as can be seen by the eye at one time, and this quantity is never more than what can be contained by an angle of 60°; that is to say, if it were required to represent the whole view from any one point, that at least six pictures would be requisite for the purpose.

ONE PRINCIPAL SUBJECT.

Another point to be remembered is to sketch one thing at a time; do not attempt to make one piece of paper carry off all the impressions you have about any one place. If you wish to sketch a house, a church, a tree, or a bridge, choose the one you want, and make it the principal feature of the view; do not attempt to bring two principal subjects into one sketch, for this is false economy, since

Harlech Castle. J. VARLEY. Fig. 2.

you spoil one drawing instead of making two good ones. Settle what your principal object is to be, and let everything else be subordinate to it, as we see in the Turner (Fig. 11) at the end of the next chapter. This may be brought about by choosing such a spot from whence to take it that all other objects may appear less important by being partially hidden, or by being placed con-

siderably more distant, or by being thrown into shade whilst the main object is in the sunlight. A little consideration and care in matters of this kind add immensely to the effect of the sketch when done; and it is better to spend an hour in choosing the spot whence to take a view, and in determining the extent of landscape to be taken, than to sit down haphazard and make a sketch which, after all, will not be so pleasing as one that might have been taken from a spot a few yards off.

DIRECTION OF LIGHT.

Again, the time of day, implying the direction of the shadows and the lights, is an important point for consideration. The full glare of sunlight upon the whole subject can never be pleasing, and therefore it is not expedient to take a sketch with the sun directly at one's back, over one's head, or immediately in front. Shadows are requisite, in order to make the lights appear; lights are necessary to throw back the shadows; and reflected light to make the shadows transparent. Without contrast all will seem flat and tasteless, but then we must take heed that these shadows arrange themselves in broad masses, and that neither lights nor shadows are mere isolated specks and blotches. A sketch must be something of a composition; that is, there must be an orderly arrangement of objects in a particular way, and then a transcription of them, according to the ability of the artist. By noticing how great artists have managed these matters, and by following the rules they seem to have adopted, we may frequently help ourselves to make choice of the best spot for sketches—not that any rules in matters of this kind are of such authority as to preclude their being violated even in the most pleasing pictures—for in every class of composition, whether it be literary, musical, or pictorial, we continually find that the greatest masters are not confined by the rules which, previous to their day, were considered inviolable; and that even men of lesser note sometimes hit accidentally upon combinations and arrangements which please greatly, in spite of the flagrant violation of a common rule. Rules, therefore, are not absolutely binding; and they are only intended to assist the eye in making a choice of which, after all, *it* is the only true and infallible judge, and for which it has rules of its own which no language can ever be accurate enough to define and codify.

LIGHT AGAINST DARK, AND DARK AGAINST LIGHT.

One way of bringing a subject into prominence is either to project it in shade against a light background, or, whilst making it in strong light, to throw that which is immediately behind it into shadow, as is most characteristically done in every stage of the departing distance in the adjoining sketch by Collins (Fig. 3). Of course the effect is very different in the different cases, and it is not always possible to get such a light as we really would like, but the knowledge of such laws as these may guard us against attempting what can never be picturesque. The effects produced by these different modes of treatment

W. COLLINS. Fig. 3.

may be compared by studying the works of Rembrandt and Turner. The former of these painters was very much given to concentrating the attention upon one small portion of light in the midst of a large mass of darkness, whilst Turner would make the main portion of his picture in a blaze of sunlight, and then throw against the lightest part of the sky the dense foliage of a Scotch Fir, or some similarly prominent object. It is not necessary to attempt such violent contrasts as these, nor as that in the woodcut at the end of Chapter VI., but it is as well to observe whether the principal object we have in view should

have a light or a dark background. For instance, if it is an old tower that we want to portray, let us consider for a moment whether the sunlit walls, with moss and lichen tenderly brought out, will look best against the heathery hill behind thrown into deep shadow, or will the tower itself in shade against a light cloud or clear sky be more in accordance with the thoughts the scene suggests to us? At all events we know that a dull, leaden sky, a hill unmarked by any special colouring, and a tower, standing in front of these, cut in half by the line which divides earth from air, can never be picturesque. When we have determined which of these arrangements is most appropriate, we must then wait until the light throws the shadows in the proper direction to give these effects. We must choose our spot too, so as to give the proper amount of each, of hill and of sky, in the background, making the line of the horizon neither too high nor too low.

HORIZON.

And this brings us to another point that often puzzles the student in his early essays, viz. how high up in the picture should the horizontal line come. Here we can best point out what is to be avoided, rather than state what is to be done. The line of the horizon should not divide the picture immediately in half, nor should it ordinarily be above two-thirds of the way up nor below one-third from the bottom; that is to say, it should be generally more than a third of the picture from either top or bottom, and it should not be exactly in the middle. Any other position may be tried, but it will be found that these will almost always give unpleasing effects. There are, however, exceptions even to this simple rule, as may be seen in one of the most pleasing plates in this volume, viz. in Cooke's "Lobster Pots" (Plate XXII.). In this view the horizon is close to the top of the picture; but the effect is that our attention is directed solely to the foreground.

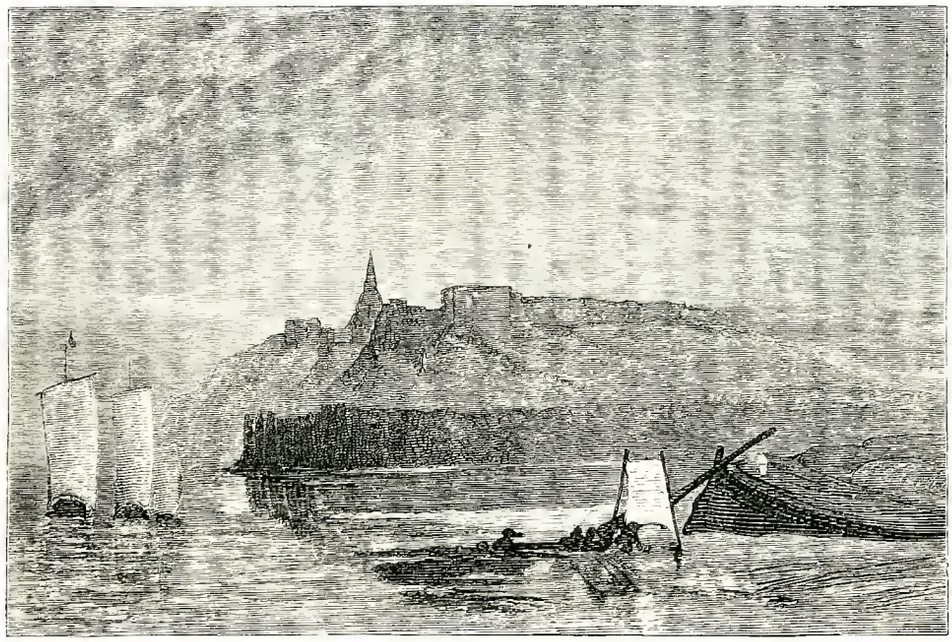
STRONG POINTS.

In the same way that the horizon should not bisect the sketch in one direction, so the principal object should not stand exactly in the middle between the two sides, nor should any principal line or object come exactly at the quarter-distance. About one-third from either side again seems to be a position that is pleasing to the eye, and that attracts immediate attention, as

may be seen in the red cow in Plate XVIII. If we have an object of attraction in a striking position on one side of the picture, there ought not to be another object to which we wish to draw the eye in a corresponding position on the other side. Two objects of equal weight neutralize each other, and the eye runs to neither with any pleasure. One object may well be large, prominent, and in strong light at one-third of the way across, and on the other side a somewhat similar figure, smaller, less prominent, and not so strongly lighted up, may stand two-fifths of the way across the scene.

REPETITION.

A kind of doubling of the principal points in the picture is pleasing, provided the echo, as it were, be of lower tone than the original, and not



"Rivers of France." J M. W. TURNER. Fig. 4.

immediately under or on a level with it, as a real echo of a sound is never so loud as the original sound, nor comes from the same direction. An instance of this may be seen in the Turner (Fig. 4), where the sheet in the foreground repeats with greater intensity the sails of the three boats on the left. So, too, in the Collins (Fig. 3), the dark mass of rocks in the almost immediate foreground

repeats and intensifies, both in shape and tone, the mass midway across the reach of water. Again, in the De Wint (Plate XIX.), the thick, heavy water-wheel is re-echoed in the wheels of the cart; which, besides being lighter in form, are nearer the centre, and consequently less effective. An absolute copy of the same object weakens, but a tolerably similar but weaker object strengthens, the effect.

CONTRAST.

In all cases variety should be sought after as much as possible; a similar effect repeated over and over again becomes a mere mannerism. Thus we must not always seek to project light against dark, or dark against light; but sometimes one, sometimes the other, combined with half-tones of every possible depth. An object neither light nor dark may be brought forward by being

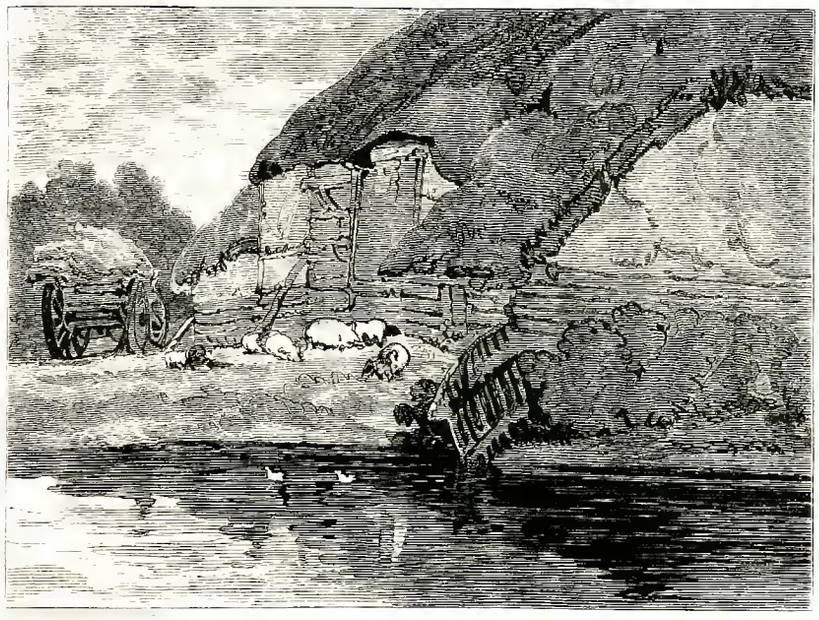
"At Dover." S. PROUT. Fig. 5.

thrown against a background partly lighter and partly darker than itself. In fact, no line should be left against a tint of the same depth throughout. This may be seen in the keel of the boat drawn by S. Prout (Fig. 5): the part opposed to the sky is far darker than that projected on the block of blackened piles. So, many of the buildings in Turner's sketches (see Fig. 4) grow darker as they

ascend into the lighter sky. The variety of Nature is infinite, and we only show our own weakness of imitation if we attempt to copy her variety by unrelieved tints.

VARIETY OF FORM.

Constant contrast must be worked out not only of light and shade, and of complementary colours, but also of forms. An object which presents itself to us as huge and flat, must be relieved by many that are small and irregular, as the horizontal lines in Fig. 4 by the irregularities of the spire and buildings; an angular projection should be counterbalanced by curved lines, but the same curve must not repeat itself too often, and curves should be broken by projections. Thus the curves in the foliage in the centre of the Girtin (Plate XX.) would be unpleasant, repeating as they do so closely the curves of the arches, were it not for the straight lines of the bridge and of the distant roofs. These

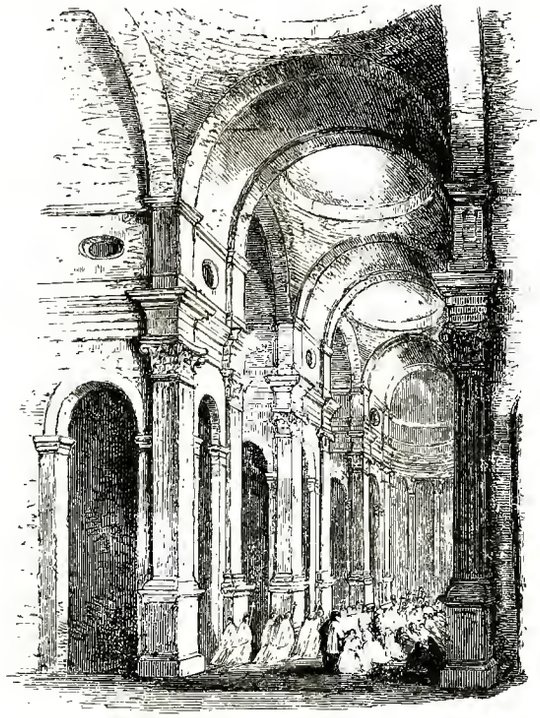


The Farm Yard. GIRTIN. Fig. 6.

projections, however, ought never to occur in the middle between the ends of the curve, but nearer one side than the other. Thus a clump of trees rounding off both ways becomes picturesque if broken by a chimney or a poplar (objects not picturesque in themselves), if these objects occur a third or two-fifths of the

way from one side of the clump, but it becomes even more hideous than before if they arise from the centre.

As the repetition of lines in the picture becomes unpleasant, so also shadows which recall too closely the form of the drawing or its frame are unpleasant. Thus straight lines running either perpendicularly through the picture, or parallel to the bottom, are offensive to the eye. Almost every horizon is broken by some undulation, and shadows flit across objects of great height. In architectural pieces the light on one side and the shadow on the other, combined with a point of sight not too near the centre of the picture, will help to break up the inevitable perpendiculars ; see Fig. 7.



From a Sketch by Rev. J. L. PETIT. Fig. 7.

ARTIFICIAL SHAPES OF LIGHT AND SHADE.

Some artists usually contrived that the main light or shadow of their pictures should fall into the form of a wedge from one of the sides, and sometimes this wedge was inclined so as to point somewhat downwards. Something of this

wedge-shape may be seen in the Girtin (Fig. 6), where a dark wedge, starting from the right, is broken by the light straw-yard and group of pigs. In the Varley (Plate XVII.) a dark wedge is pierced by an eye-shaped light, again broken by the irregular figures of cows and their reflexions. These, and corresponding devices, savour rather too much of the art which does not conceal itself, to be altogether pleasing. Sir Joshua Reynolds used to talk of three main lights placed so as to form a scalene (or irregular) triangle. Perhaps it is better to note what it has usually been found advisable to avoid than to lay down for oneself any rule to which to make everything fit at all times. Thus a line of light through the picture, either horizontal or perpendicular, is inadmissible; even in a sloping position it is not agreeable unless it be broken up so as to be no longer straight. Masses of light or dark in the centre are usually unpleasant, and should be relegated to one side, as in Fig. 11; and these masses should at no time take the form of regular mathematical figures, but should be broken up into lines not of the same character as the main outline.

It will thus be seen that we must seek for variety, contrast, and irregularity; avoiding everything monotonous, flat, smooth, and mechanical. Added to these we must seek for suggestiveness, a thing which nothing but study and a cultivation of the imagination can afford us.

CHAPTER VI.

WATER.

It is at all times difficult to tell what we see on the surface of water. The slightest motion adds to the difficulty, so that we are quite unable to follow all the various reflexions. But besides what we see upon the surface, we somehow can tell that water is thick, muddy, coloured, clear, deep or shallow, and yet we see reflexions in it. How do we find out these various points, and how can we know which reflexions are the right ones for particular positions?

Transparency.—When water is perfectly transparent, of course we see directly through it; and the stones, &c. at the bottom, have to be painted as if nothing intervened. Everything which colours the water naturally imparts its tinge to the objects seen through this medium, and deadens, to a certain extent, the depths of light and shade. Muddiness will destroy the transparency, and in its place simply leave the colour of the floating mud. Water, however, is seldom so completely still as to be completely transparent in every part, nor so completely muddy as not to be at all transparent. Lines of reflexion will occur in both, interrupting the most perfect transparency as well as the most complete muddiness. In fact, without these distinguishing marks of transparency, it would be impossible to say that there was water at all, and a line of reflexion necessarily occurs at the edge of every piece of water. The question, then, what is the thing reflected, next presents itself to us.

Reflexion.—The fundamental principle with regard to reflexion is the well-known law of optics, that *the angle of reflexion is equal to the angle of incidence;* and what this means can be best learned by those who are not acquainted with the mathematical language in which the rule is couched, by means of a piece of looking-glass. A few experiments, such as trying to foretell what the mirror will reflect if placed in a certain position and looked at from a certain point,

and trying to make the glass give back certain definite objects from other definite spots, will soon bring a practical acquaintance with the general meaning of the law, whilst knowledge of the theoretical applications of the law may be acquired from mathematical works of more or less abstruseness, and, to some extent, from the ordinary manuals on perspective. The experiments we have here indicated will be found sufficient to give the eye the power of seeing for itself what the actual reflexions are that it has before it,—a matter which most people consider easy enough, but which is really at the root of all the difficulties in sketching. If we knew what we saw, we should not have much difficulty in committing our impressions to paper, as may be seen in the facility with

REFLEXIONS IN RUFFLED WATER.

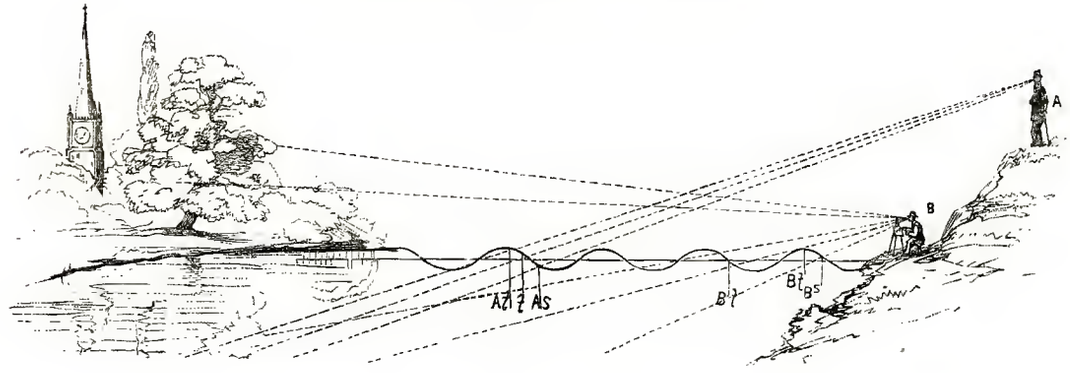


Fig. 8.

which most people can make a very fair copy of a good work by a great master, which they would not dream of attempting to rival in an original performance of their own. Supposing the former to have been merely a transcript of some natural object or scene, the whole of the difference between what a person can do as a copy and what he can do as an original work, consists in the knowledge of what he sees before him. But to return to our reflexions. When water is agitated, every portion of the curved surface of each undulation reflects something different. Thus, the furthest part of the curve of the wave will reflect the distant landscape on the other side of the water, whilst the rest of the curve, as far as it is visible, will give back the sky, beginning from the opposite coast and extending all across the heavens to the back of the spectator. Agitated water, therefore, is covered with a multitude of reflexions from all quarters, and to depict it accurately requires very careful study. With still water the case is

different. This, like a flat looking-glass, repeats the picture above it with more or less accuracy, lengthening out the reflexions more and more as the ripples increase and become visible near the spectator.

In the diagram on the preceding page (8), figure A, standing at some height above the water, will see a different reflexion from B, who is nearly on a level with the surface; but in both cases, all nearer to the spectator than *s* will be reflexion of sky, whilst on that particular ripple all further from the spectator than *t* will be a representation of the lower foliage on the bank. The intermediate line shows where the top of the tower will be marked. On each wave there will be all these various points given, so that, seen from the bank, they will produce a series of lines of reflexion, showing in turn the tints of sky, tower, tree, and bushes.

REFLEXIONS IN STILL WATER.

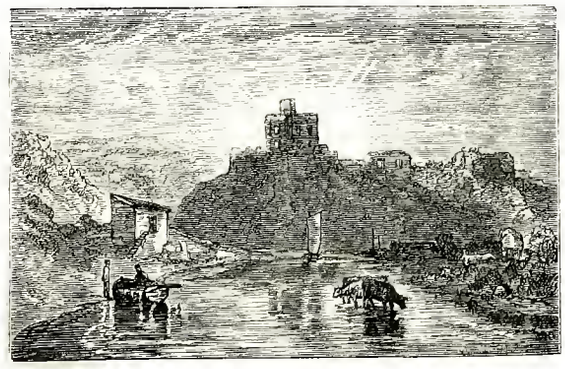
Fig. 9. As seen by *A*.

Fig. 10. As seen by *B*.

When a steep bank near a piece of water gives the opportunity, it is advisable to note the difference in the reflexions of near and distant objects as seen from different heights. If the student remembers that the reflexion is really the same as looking through the water at the landscape turned upside down, exactly at the level of the water, the effects will easily be accounted for; the

objects near the edge of the water will be relatively lengthened, whilst those at a distance will in consequence be more concealed. Thus, in the illustration, the steeple and the poplar-trees appear to the spectator *B* of equal height, because the nearness of the trees makes up for the difference in their actual measurement; but, in the reflexion as seen by him (see diagram 10), this deception is discovered immediately, upon considering that the poplar-tree, being nearer to the spectator, does not give such a long reflexion as the taller though remoter steeple, whilst to A this same poplar appears at greater length in the reflexion, the more distant steeple being partially hidden behind the actual bank and the reflexion of the prominent shrubs.

Again, it should be noted that the spectator at a greater elevation sees less of the distant objects in reflexion than the man nearly on a level with the water. A few such general rules as these, and the observation of reflexions on standing water, puddles, wet sand, and even a street after a shower, will soon give a facility in detecting the objects reflected, and the general principles of their reflexion.



Norham Castle. J. M. W. TURNER. Fig. 11.

TABLE OF TINTS FOR SKIES, FOLIAGE, BUILDINGS, AND FOREGROUNDS.

Skies.

1. Cobalt and Lake; 2. Cobalt and Light Red; 3. Cobalt, Lake, and Yellow Ochre; 4. French Blue, Lake, and Yellow Ochre.

Foliage.

1. Cobalt and Yellow Ochre; 2. French Blue and Yellow Ochre; 3. Indian Yellow and Cyanine; 4. Cyanine and Burnt Sienna.

Buildings.

1. Light Red and Burnt Sienna; 2. Madder Brown and Vandyke Brown; 3. Yellow Ochre and Vandyke Brown; 4. French Blue and Vandyke Brown.

Foregrounds.

1. Brown Pink and French Blue; 2. Indian Yellow and Madder Brown; 3. Brown Pink and Madder Brown; 4. Brown Pink and Burnt Sienna.

This table gives sixteen most useful tints for the above-named branches of sketching. It is not given as a comprehensive one, but as four series of four tints each, made from a sketching colour-box of twelve colours. One colour of the twelve, viz. Aureolin, has not been used in either of the tints, but, as will be seen hereafter, can be added when varying the set tints of the table.

Skies, Clouds, and Mountains.

These tints can be used for other portions of a sketch besides those for which they are here set down. The Grey No. 1, for skies, is the pure local grey of distant mountains, or, when the mountains are in sunlight, the shadow tints to be used on the warm and illumined local colour. This tint, used very thinly, is most useful for quiet daylight skies and for the bright aërial tints of clouds. It is also to be used for the reflections of bright skies in water.

The three remaining greys are more neutral, and will be found serviceable in painting different tones of clouds. The number of grey tints for clouds and skies can be increased very considerably by simply altering the proportions of the colours composing the tints as set down in the table, and by adding or taking away a third colour. Tints composed of two colours will give two distinct varieties, and those of three colours, three each.

This practice applies to the remainder of the series of tints, and students should, by practising such alterations, become acquainted with the greatest range of tints their colour-boxes are capable of producing. It should be understood that the colours predominate in the tints in the order they are placed; thus Cobalt enters more largely into the composition of the Grey No. 1 than Lake, the other composing colour, and so on throughout the series. The addition of a little Aureolin to the tint No. 1, when the Cobalt and Lake are of nearly equal proportions, gives a very bright pearly grey most useful for cloud tints. The same can be added to No. 2, and will produce a pleasing and useful variety of that tint.

Foliage.

The series of tints for Foliage will be found useful for distant foliage and light tints, with or without the addition of the greys, and can be used for near trees, when required, if made with a little more body of colour or with the addition of Aureolin, Madder Yellow, or Brown Pink, as required, to each; while to lower the tone of either, any one of the tints for Buildings can be used; and for very near trees, the tints of the foreground series can be added to increase the power of local colour, or to give autumnal hues.

Buildings.

No. 1, for buildings, is a mixture much used for bricks and tiles in light. No. 2 being used for the same materials in shade, the two may be wanted combined in some cases, and the darker tint can be used over the lighter, in light washes as a grey, or used strongly as a finishing colour. Nos. 3 and 4 are useful for woodwork, either singly or in combination, both as local colours, varied by the addition of either of the yellows, or lake for some tints; and No. 4 alone as a finishing colour.

Foregrounds.

The foreground tints can be varied with the colours that compose them or by the addition of any of the colours of the colour-box, being brightened or lowered as may be required; but as given in the table will be found to be a very useful series.

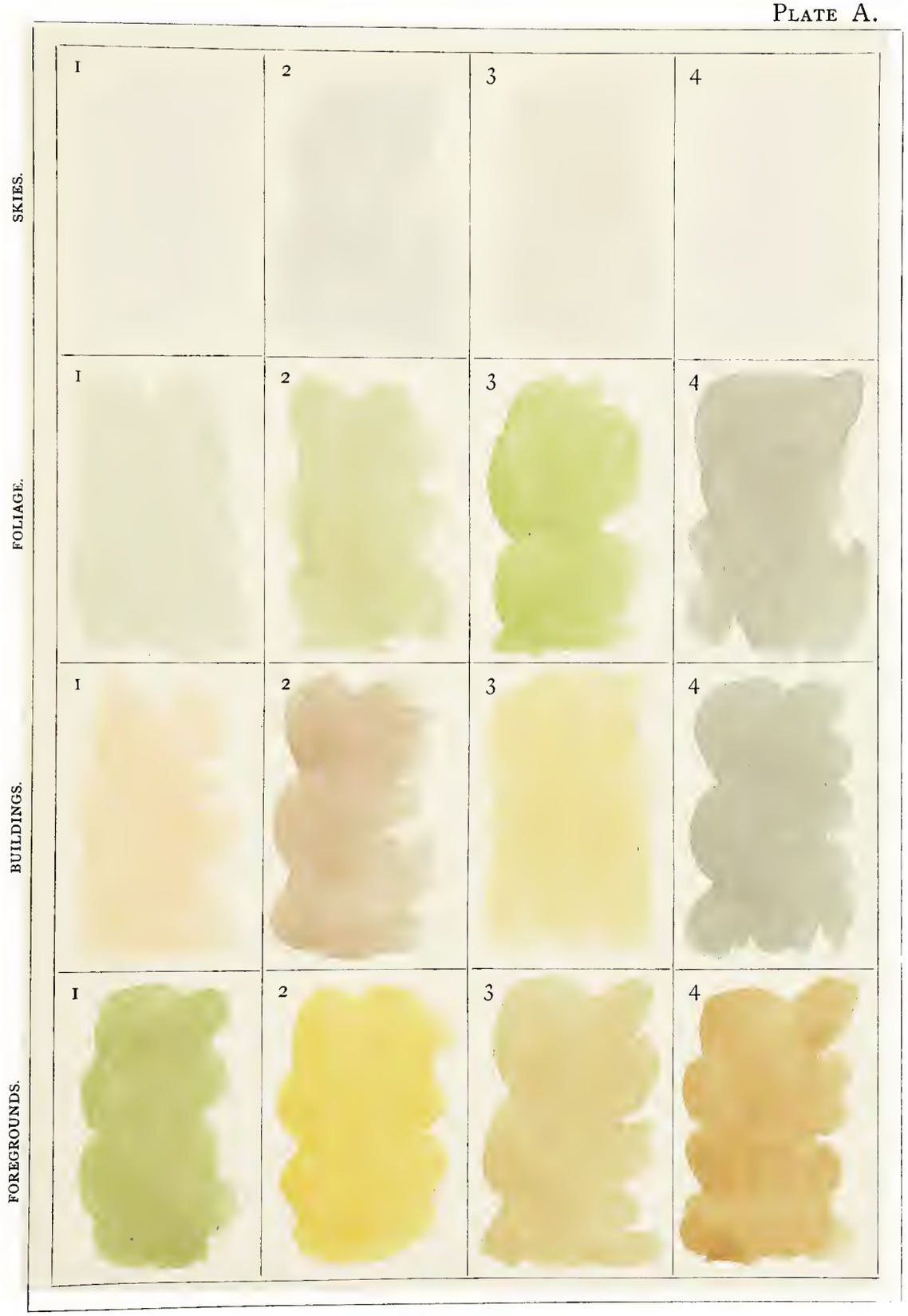


TABLE OF TINTS.

"Rivers of France." J. M. W. TURNER. Fig. 12.

CHAPTER VII.

SKETCHING COPIES.

THE various sketches that we now put before our readers will serve as studies to suggest (1) what class of subjects are suitable for taking, (2) how each may be treated, and (3) in what way difficulties can be overcome. We begin with some of our own, that the student may follow in these the means used to produce certain effects. In these, too, he may adopt the directions given for copying the view of Oystermouth Castle, with of course such variations as may be found necessary.

THE RUINED COTTAGE.—PLATE XIII.

Colours used in study of Ruined Cottage Roof.

Light Red, Vermilion, Burnt Sienna, Indian Red, Brown Madder, Crimson Lake, French Blue, Indigo, Cobalt, Brown Pink, Yellow Ochre, Gamboge, Vandyke Brown, Warm Sepia, Blue Black.

First Painting.

Red Tints—Light Red, Burnt Sienna. Light Red—Yellow Ochre. Greys—Cobalt, Lake, Light Red, Indigo, Brown Madder.

Two brushes should be used, one for grey and one for red. In the lighter parts of the red tiling, the red pink was employed with yellow ochre, almost pure, the other tints being run into each other in the working.

The Chimney.

French Blue, Brown Madder, Indian Red, Light Red; the small portions of blue and yellow being put in with Cobalt and Yellow Ochre respectively, pure, and the red bricks with Indian Red and Light Red.

Woodwork: General Local Colour.

Yellow Ochre and Blue Black (or Cobalt, Lake, Sepia, with Yellow Ochre) for this tint may be used: Greys, Greens, and other tints—Purple Madder, Cobalt, Lake, Yellow Ochre, Brown Pink, Brown Madder, French Blue, Indigo, Warm Sepia.

Second Painting of Roof.

Deepen the tint of the redder portion of the tiles with Light Red, and the bright pieces of the loose tiles with Vermilion. Deepen and extend the grey tint with Indigo and Brown Madder; the pieces of moss may be put in with (1) Brown Pink, Indian Yellow; (2) Brown Pink, Gamboge.

Mark the spaces between the laths with Indigo, Brown Madder, and Gamboge, increasing the yellow where the green tints are shown. This should be done up to its full strength.

For deep marking of the tiles and brick of the chimney, use, for chimney, Brown Madder, French Blue, and a little Brown Pink. The local colour of the chimney was produced entirely in the first painting. For markings of tiles use (1) Brown Madder; (2) Brown Madder and Brown Pink. For deep marking under the edge of the tiles on the rafters, use Brown Madder, Brown Pink, and Indigo; and the same in the dark spaces and marking on the woodwork, with Brown Pink and Lake for the warm brown touches on the edges and ends of the larger timbers.

The upper interior was painted with Greys of different tints, made with Cobalt, Lake, and Yellow Ochre, with Indigo and Warm Sepia for the darker portions. The walls were whitewashed, stained, dirtied, and seen in shade.

The lower room was indicated with Greys made with Indigo, Lake, Sepia, and Burnt Sienna.

The "Cottage in Ruins" is a view taken of that portion of an object which appeared picturesque, leaving the unsightly matters in the foreground to

Vincent Brooks, Day & Son, Lith.

P. H. Delamotte Del

RUINED COTTAGE

Vincent Brooks, Day & Son, Lith.

P. H. de Tournes, Del.

the imagination. It is often advisable not to finish off too particularly the corners of a picture, for, in looking at any object, we usually see the surroundings less clearly as they extend further from the principal point. Thus, to any one looking at the broken tiling and the depths of shadows in the opened rooms, the heaps of rubbish in the front would become only a distraction. A similar want of filling in of detail in the corners may be observed in the little Collins, given on page 41. In that rapid sketch, done on toned paper with a little body colour and only two or three tints, the sky and the dark masses of rock are evidently most carefully drawn; but the foreground, not being the immediate object of the artist, is left with a few pencil-marks and the remains of the colour left in the brush. Thus there is plenty of authority for leaving portions of a sketch unfinished when some parts are elaborated with great detail.

To return to our Cottage, the variety of colour in the old tiling should be noticed. The first impression of a sketcher on looking at such a roof as this would very likely be that there was a great sameness of colour, and that the difficulty of the tiling would arise from drawing the shape of each tile. On the other hand, the colour is very varied—Light Red, Vermilion, Burnt Sienna, Indian Red, Lake, each modified more or less by French Blue or Indigo, all have their share in the production; and the drawing of the tiles will not be found to be so difficult; but in the case of the laths and beams the advantage of very careful pencilling will be soon recognized. The slight dark lines under these do much towards bringing them forward. The shadows throughout, it should be noted, are never black, but tend to brown or blue, according to the colour of the adjoining light, the variety giving at the same time depth and transparency. This transparency of shadow is most important, and is often a difficulty to young painters. In the preliminary pencil-sketch the perspective should be carefully attended to. As an instance how rather violent perspective, when in the right place, is not unpleasant, we may notice the boards at the side.

STUDIES OF COLOUR.—PLATE XIV.

On this plate two subjects are given, such as may be arranged at any time at home when out-of-door sketching is impracticable. A cocoa-nut with its husk, and some rough hand-made crockeryware, very easily group into shape, and form

objects that are pleasing and useful for practice. It is hand-made crockery, and not the cast and carefully printed ware, that is thus adaptable. The marks of human attempts, showing their human imperfection in a certain amount of failure, arouse more sympathy in the heart than the most elaborate and perfect piece of machine-made pottery. In all such arrangements due regard must be paid to contrast of colour, of light and shade, and of form. Curves must intersect and oppose one another; lights must fall in front of shaded bits, and shadows across lights. Complementary colours must assist in throwing forward one another. In the upper group, the dull green throws forward the brighter red; and below, the deep and deadened red draws attention to the brighter green. The lightest portion of the cocoa-nut husk comes behind the dark markings of the handle of the bottle, and the lightest part of the open nut relieves the shadow of the green jar. The broken ear of this, too, leads the eye on to the handle of the red bottle, which counterbalances, but does not repeat, the opposite ear. Thus in the arrangement of a few little coloured and variously shaped articles, there is plenty of room for practice in composition, which will enable the eye to choose at other times that which is beautiful and attractive in natural scenery.

In the lower group, notice the shading of the large round jar as opposed to that of the blue mug. Notice, again, how different the effect would be either without the green jar, or if it were placed upright.

If the student will thus analyse every accidental grouping that appears picturesque, and every design that is really pleasing, he will learn more of composition than the most elaborate rules can teach him.

CLONMINES, IRELAND.—PLATE XV.

This sketch was taken during a run amongst the ruined abbeys of Ireland, in the autumn of 1867, with the Rev. J. L. Petit. The ruined tower, which of course is the motive of the drawing, is slightly out of the centre of the picture. The dark foliage forms something of a wedge across the picture in one direction, whilst the bridge and its reflexion slopes nearly similarly across the other way. The sky repeats, not too accurately, the outlines of the trees, whilst the straight perpendicular lines of the tower, and the slightly undulating horizon, break the curves of both trees and sky. Thus we see that both

Vincent Brooks, Day & Son, Lith.

CLONMINES IRELAND

Vincent Brooks, Day & Son, Lith.

P. H. D. from the D.-I.

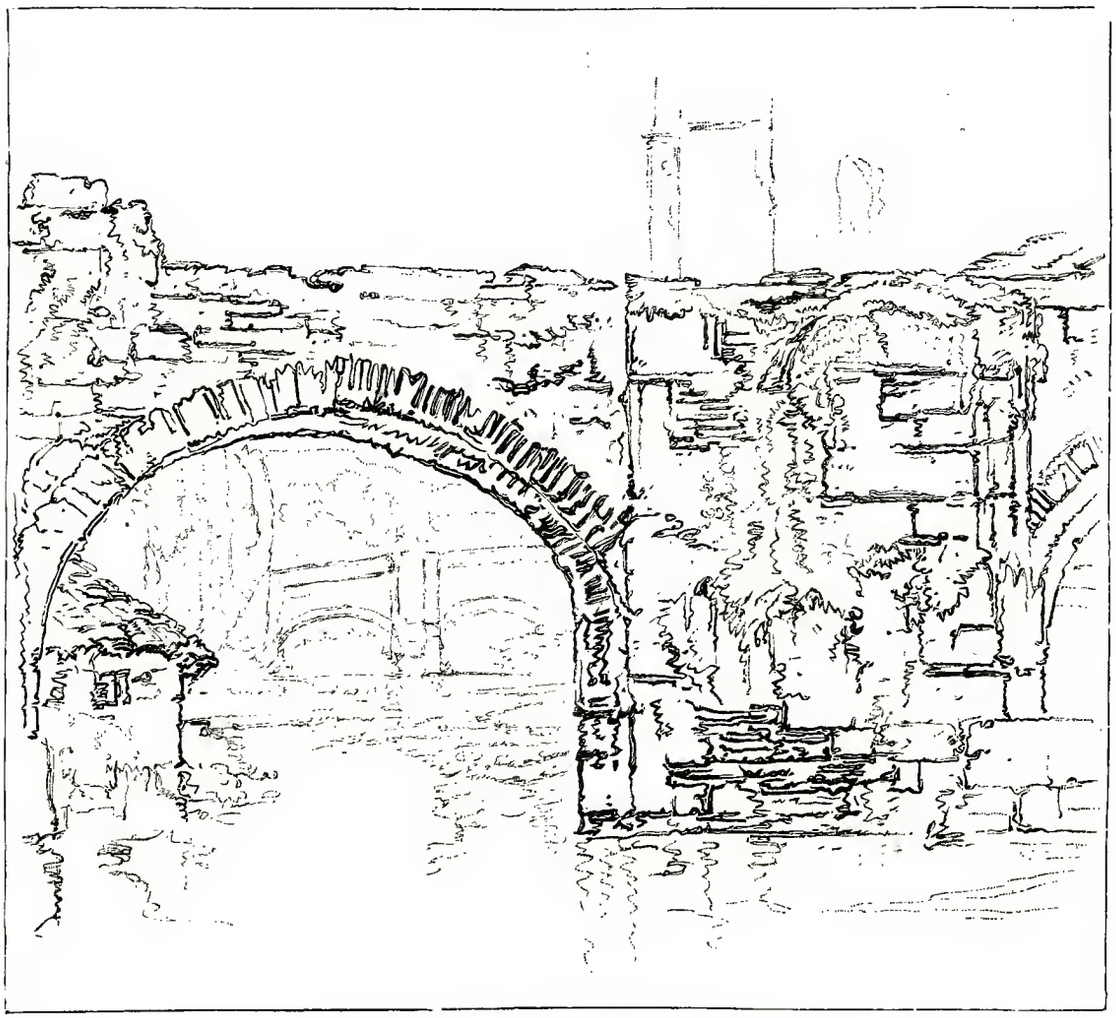
OLD PORCH, EAST GRINSTEAD

contrast and a modified amount of repetition are pleasing. The reflexions are, in some cases, darker than what they appear to reflect: this probably is because, the water being shallow, the wet masonry below is partially visible through the reflexions. The shadows in the arches, and their images in the water, both become less marked as they retire into the distance. This effect can be distinctly seen in the separated shadows: but the same modification takes place also in the foliage above; but, as it is gradual, it is less noticeable. The student who has copied some of the former sketches will have but little difficulty in imitating this, at the same time he will find some experience which will be useful. Let him notice, for instance, how a general effect of greenness is avoided, although the scene represented contains so much verdure. Distance and shadows subdue some of the brighter colours, whilst the introduction of burnt sienna, and in the shadows a certain amount of red, keeps up the proper contrast. In the markings of the masonry there is a considerable variety of tint and of depth, all tints being repeated under the arches.

OLD PORCH AT EAST GRINSTEAD.—PLATE XVI.

As the last copy was devoted principally to foliage, the following one consists chiefly of simple architecture. It seems, at first sight, a difficult thing to paint a tree, but a little experience and the comparison of the modes adopted by various artists soon initiate the beginner into the means of getting over the difficulty. On the other hand, it seems a simple matter to colour a flat wall; but experience soon corrects this delusion also, and to paint well a good bit of old discoloured wall requires great patience, and some knowledge, both of our materials and of the character of walls, for walls have a character and a tale of their own, and, unless we can tell that tale and express that character, we do not carry away the charm that the old stones exercise over our minds. We shall see more of this when we come to the Prout, Plate XVIII. Here is a good bit of old stonework, a solid porch, tiles enriched by age, with some fine Sussex chimneys behind them, and all thrown into prominence by the garish impudence of the new bit of brickwork, half hidden as it is behind the corner. In such a sketch as this every stroke of the pencil in the outline will save perplexity, trouble, and *muddle* in later work. All great artists have been careful and elaborate draughtsmen. We see this in the

number of mere pencil outlines left behind them by so many of the great masters. The adjoining sketch, by Turner, Fig. 13, shows his practice in this matter: the collection in the Taylor buildings at Oxford is a small portion of the daily work of Raffaelle and Michael Angelo; Mulready's work may be seen in the



Old Bridge at York. J. M. W. TURNER. Fig. 13.

South Kensington Museum; so we might go on through the whole catalogue of celebrated artists both of ancient and modern times, and prove that no man ever obtained a lasting name who did not work constantly and carefully with

pen or pencil. When the pencilling is full and accurate, the washes can be put in freely, and with due attention to gradation and change of tint; whereas, if we are obliged to attend to outline as well as to colour and depth, some one of the three is almost sure to suffer.

In this drawing, again, we see how the bright red brickwork softens off as it runs into the distance, and yet we recognize at once that the sunlit bricks around the distant cottage window are as bright and new as the most prominent piece of the flat wall. The shadow on the right of the picture does not extend over every portion of the stonework, but projections are left, as well as breaks in the shadow itself; thus it does not end abruptly, but mixes itself gradually with the local shadows. The bush in the corner, and the weeds in front, will present no difficulties to those who have followed the previous remarks and details of foregrounds.

On the nearest pillar of the porch there is a little light immediately opposed to the dark passage behind. The latter is not very gloomy, or it would interfere with the depth of shadow on the pillar, and prevent its standing forward. These little contrasts constitute much of the charm of a good sketch, and they are only to be found by those who look attentively for them. In the same way, the reflected light on the ceiling of the porch throws forward the adjoining dark parts.

The straight lines of the roofs require to be relieved by the variety of curves in a broken sky. Had long lines of horizontal stratus repeated the markings of the architecture, they would have caused a deadness and flatness to hang over the whole scene. A choice of day and sky is most important to the composition of a sketch.

CHAPTER VIII.

VARLEY.—PLATE XVII.

PLATE XVII. is taken from a sketch by John Varley. This painter, one of the founders of the school of water-colour painters in England, was born in 1778, and died in 1842. He was one of the original members of the Old Water-Colour Society, and did much in many ways to promote water-colour painting. There is a peculiar freshness and simplicity about his pictures, though at the same time there is an amount of mannerism, both of touch and of colouring. In estimating the work of the older painters, however, we should make a certain degree of allowance, partly for the inferiority of materials, both paper and colours, under which they laboured, and partly for a slight amount of fading in the colours. Perhaps the latter is not so great as we sometimes imagine it to be, as it is difficult to say how far the smaller variety of pigments of former days prevented artists from carrying out their ideas.

In the sketch before us, nothing can exceed the freshness and purity of the sky. We can see that it has been a wet day, but that as the sunset has approached, and before the sun had begun to put forth the glorious colours of its latter rays, the sky had assumed that appearance of having been washed quite clean which such a day sometimes leaves behind it. The main mass of clouds is sinking towards the horizon, and those that remain floating in mid-air (and how thoroughly they stand out away from the sky behind them!) are fast driving off,—in a few seconds they will be out of the picture. Catch the effect whilst it lasts, if you can; at all events remember it, and commit it to paper as soon as possible. With such an effect the dull sepia of the shaded foreground is all that is possible. If the sun shone on the wet grass and ground, the sparkles of the gems of moisture and the glitter of innumerable lights would be more than any ordinary painter

Vincent Brooks, Day & Son, Lith.

JOHN VARLEY

Vincent Brooks, Day & Son, lith.

VIEW IN KENT.

S. PROUT

could get out of the most brilliant colour-box. We do not commend the form of the trees or the cows, or advise imitation of them; the general effect of these objects is good, and, at a moderate distance, they will suggest what they intend; but the main object in this sketch was to delineate this peculiar phase of weather, and the form of objects, alive or dead, was quite of secondary importance.

We have already drawn attention to some points in the composition of this drawing (see page 47). Note how the depth of shade leads the eye on to the tower in the mid-distance, and how an expanse of many miles rolls away in the space of scarcely more than half an inch. Composition was one main point to which this artist paid attention, and we cannot do better than direct our readers' attention to the woodcut on the title-page as another instance of the power over light and shade shown by the same painter. The student will do well to copy this latter subject in sepia, either the same size or a third larger.

PROUT.—PLATE XVIII.

Samuel Prout, of whom Ruskin speaks[1] as "a very great man, who, partly by chance and partly by choice, limited in choice of subject, possessed for that subject the profoundest and noblest sympathy," was born at Plymouth in 1784, came to London in 1805, for eight years laboured at routine work for publishers, but afterwards came forward as an original draughtsman, and finally established a reputation by a series of publications containing sketches of foreign architectural masterpieces. He died suddenly in 1852.

With his usual sweeping assertion, Ruskin said of him, in 1846, that "numerous as have been his imitators, extended as his influence, and simple as his means and manner, there has yet appeared nothing at all to equal him; there is *no* stone drawing, no vitality of architecture, like Prout's." The sketch we have on Plate XVIII. is certainly a good instance of how he worked to acquire that mastery over architectural texture for which he is celebrated. The work lovingly bestowed upon the old plastered wall of this Sussex or Kentish cottage lightened the labour of many a mass of cathedral detail. Note how much colour, completely subdued, goes to make up a flat unremarkable expanse

[1] "Modern Painters."

of weathered building. Put your finger over the red clothes drying on the hedge, and some red appears in the wall above; which, however, retires again on the re-appearance of the old apron, thus purposely introduced. Not a scrap of that plaster but has had care and colour bestowed on it, and yet there is nothing obtrusive or unpleasant in it, and we are led insensibly on to admire the old woodwork of the front, which an ordinary artist would have made the prominent point of his sketch. Not so, however, Prout. He works conscientiously at his blank wall, and throws the more striking but monotonous woodwork into shadow and perspective; tells the whole tale, but wearies you not with the mass of detail. "He is the most dexterous of our artists," said Ruskin, "in a certain kind of composition. No one can place figures like him except Turner." We may be quite sure that Turner could not have placed these cows more judiciously, if he could have drawn a cow at all that would not have tormented every draughtsman. But Prout's cows are certainly just where they ought to be, what they ought to be, and the colour they ought to be; the white cow sending back the deeply shadowed front, with its dark doorways and windows, and the red cow breaking the line of the corner, carrying on the colour of the old apron and taking the strongest point in the whole picture, thus preventing the little window above, which otherwise would monopolize attention, from becoming too prominent.

Retired in tone and colouring as is the old castle in the background, it has had considerable care bestowed upon its working. The cracks and crannies are in their places, leaving the main portion of the stonework still in regular bands. The texture and the workmanship are visible though not obtruded, and the ivy is ivy entirely distinct from the trees beyond. There is not a point in the drawing which has not received its due amount of attention, or that does not seem to fall naturally into the place assigned to it. The very stones in the road are carefully balanced, though with an irregularity as great as that of nature, and they are placed as carefully as the figures in one of his French market-places.

DEWINT.—PLATE XIX.

No painter is a better example of the leading characteristics of English water-colour landscape painters than P. Dewint. As far as material is concerned, he uses water-colour as a transparent medium for conveying colour, without any

Vincent Brooks, Day & Son, Lith.

AN UNFINISHED SKETCH.

P DEWINT

attempt to adopt the manipulation of other material; and the genuine English landscape—the more English the better—was felt, enjoyed, and transmitted by him. There is a calm and peace in his drawings which speak of a tone of mind such as Isaac Walton possessed. The true enjoyer of Nature, the man who feels nature is so beautiful, so calm, so abundant, that he must try to imitate her and transmit what she tells him, must recognize in Dewint a companion and sympathizer. We esteem ourselves, therefore, very fortunate in being able to give an unfinished sketch of one who must be so dear to sketchers. In this we see how he worked, and we can follow in his footsteps. It is really like having the master working before us. Here we see how he began with blues and browns, to work in the shades and forms before he applied the local colour. This mode of colouring was much in vogue with the older artists, some even, at an earlier period, working with Indian ink before they put on any tints. This process, as may be supposed, gave a heavy, cold, and untransparent tone to the shadows. Brown, however, is pleasanter to the eye, though perhaps it is better to work in the shadows with the local colour in most instances in *sketching*, because it is almost impossible to distinguish between colour and shade in Nature.

There are one or two points which we may well notice in this sketch. A bit of pure colour is put in on the brick wall, and a considerable depth of cobalt is left on the unfinished sky. These two give the key to what it is possible to work up to; and from such bits as this the whole tone of the future picture would be regulated. It is a most useful practice thus to pitch upon the scrap of colour which is to be the telling-point in the sketch. Put this in at nearly its proper depth, and then work up to it from the deepest shadow and the purest piece of white paper.

The main objects of the sketch are worked in first. The sky even is left unfinished, in order to get the picturesque form of the ash-tree, with its due amount of light and shade, and its shadow on the house, whilst the passing waggon is indicated as it passes; the reflexions on the tire of the wheel, too, being marked out for future manipulation. The main lights and shadows of the distance are mapped out; but this, with the cottage wall and of course the foreground, are left as matters of detail, which can be filled up easily when the passing effects of light and shade, of cloud and figure, have departed from the face of the landscape.

We have drawn attention elsewhere to some of the points in the composition of this picture (see p. 44). Many of the lines, and notably that of the sky, run diagonally from the upper right-hand side to the lower left of the drawing; but the perspective of the roof cuts into this, the curves of the various trees break any monotonous tendency, and even the road, which tends in the same way, ends with a curve in a new direction. Cut off the curve from the end of the road, and see how tame the whole becomes. The stems of the larger trees repeat one another to a certain extent; but one is dark and the other light, and they branch from different sides.

GIRTIN.—PLATE XX.

It is rather strange that Mr. Ruskin, in his "Modern Painters," makes no mention of Girtin. Had he not died so young (at the age of 29), the hero of that great art epic, Turner, would have had some difficulty in obtaining the renown he has otherwise acquired. Thomas Girtin, like Turner, was a Londoner, born in 1773, two years before his rival, and dying in 1802, nearly fifty years before him. What had Turner done, at the age of 29, that would have compared even with the sketch on Plate XX.? Up to Girtin's time, artists had been accustomed to use a smooth glazed paper, but he adopted cartridge; and he also departed from the traditions of his predecessors in giving up successively the use of the pen in outline, and Indian ink or neutral tint for delineating forms before colour was laid on. Here we have no dull black shadows, such as would have resulted from that practice; and, though the drawing is careful and accurate to a degree, there is none of that harshness of outline which we see in so many of the older painters, and which was continued even down to our own time by David Roberts in his oil-colour paintings.

This drawing, which represents the bridge at Llanberis, with Cader Idris in the distance, is a good example of the work and style of the artist. His main characteristics are breadth, simplicity, and force; and these are well marked in the plate before us; the effect, composition, and handling of which are alike admirable and worthy of study. A warm glow runs from the clouds along the surface of the mountain to the front of the old house, and is lost at length in the reflexion in the stream, only tempering, with modified brightness, the more

LLANBERIS.

BY GIRTIN

remote arch of the bridge and the distance visible beneath it and its neighbour. Then in composition how simple is this sketch, and yet how effective; the one figure of a fisherman (rather differently drawn from one of Turner's grotesque bags of stuffing!) concentrates the whole picture and leads the eye down to the foreground, thus counterbalancing the strong light on the house-front on the other side. The handling affords lessons too. Scarcely any lights are taken out, only on the little ripple on the water. Wash after wash is put on boldly, and in its destined place. The tints of which these washes are composed are more numerous than we usually find in most drawings, each having reference to its own place in the picture—the shades in the mountain being almost pure blue, the middle distance combining a tendency to green with a warmer tint, whilst the foreground shadows are of a deep warm brown. The delicate combination of greys with the local colouring in the middle distance is an important lesson in the art of colouring, and shows how a foreground may be brought into prominence by attention to that which is immediately behind it. Then the old building is decidedly marked out with deep shadows, throwing out the lights of the wall and glittering roof; but these shadows are kept transparent and clear by the use of considerable varieties of tint and depth. Lastly, the stonework of the bridge receives as much attention as if it were the delicate face of a child. Such was the work which Girtin has left us, and which certainly deserves more consideration than it usually obtains. The neglect he has received can only arise from the paucity of his pictures.

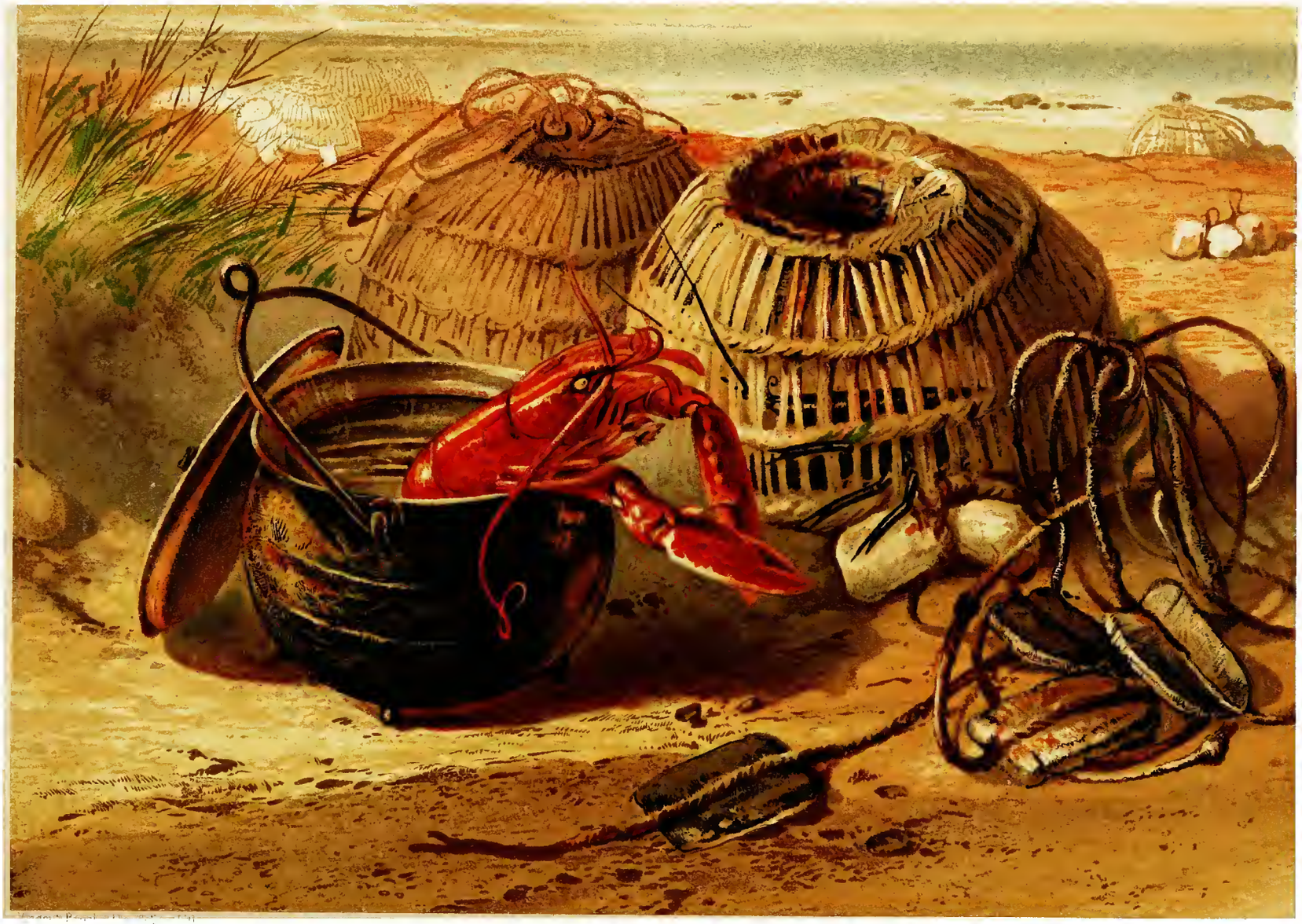
J. CONSTABLE.—PLATE XXI.

Few English landscape-painters have more exclusively confined themselves to the scenery of their own country than Constable; and in this respect he has formed one of that honourable series of artists that have handed down the craft with ever-increasing power and scope from the days of Gainsborough and Wilson to those of Turner and the flood of disciples that profit by his successes. Born in the valley of the Stour, Constable's taste was thoroughly English, and he delighted principally in the streams and mill-ponds of East Anglia. His native county of Suffolk, with Middlesex, the neighbourhood of Salisbury, and a few spots on the South Coast, were sufficient to furnish him with material for his finest works.

Vincent Brooks Day & Son Lith.

WILLIE LOTT'S FARM, EAST BERGHOLT

JOHN CONSTABLE R.A.



ROUGE et NOIR

E W COOKE, R.A

to pervade the picture, and centres all the interest in the fine old tree that stretches along the bank with its spreading roots.

The execution of this work is very simple, the tints being washed in at once and without admixture, and a few broad lights being wiped out; but the smaller brighter ones are produced by the scraper, and the forms are sharply defined by lines of deeper shade.

The drawing is quite a representative of the work of Constable, which has been described as "thoroughly original, thoroughly honest, free from affectation, manly in manner, frequently successful in cool colour, especially realizing certain motions of English scenery, with as much affection as such scenery, unless when regarded through media of feelings derived from higher sources, is calculated to inspire."[1]

E. W. COOKE, R.A.—PLATE XXII.

Everywhere on the coast of our own country, and indeed wherever sketchers are likely to penetrate, are to be found numerous objects for sketching, both principal and accessory, and most of them are highly interesting, picturesque, and attractive. The precipitous cliffs, the jutting headlands, huge boulders and fallen rocks, the winding and well-worn paths leading from beach to downs and other heights above the sea, the long sweeps of shingle, the spread of sands and sunny beach—these all are natural features common to most parts of the coast: but, besides this, the attention of the student ought also to be directed to more transient beauties—to the moving incidents of the beach, to the accessory and picturesque detail of fishing and sea life, and to the various effects of weather and of tide. These matters of coast scenery have been sketched in various places by Turner, Stanfield, Prout, and Collins. Each of these has chosen some one series of subjects differing from that of his fellows, and some have taken many—all have been good, some pre-eminently successful.

The first-named artist touched with his master-hand every particular of this wide field of art opened to us by residence near the sea-shore. Nature's grandest features and her simplest details were alike appreciated and grasped by his all-embracing mind, and transcribed by his facile hand; and thus with prodigious industry were gathered into the vast storehouses of his mind and portfolio every

[1] Ruskin's "Modern Painters."

object that could afford effects either of beauty or power, forming collections such as no other man ever attempted.

Stanfield, brought up to the sea, was a painter both of coast and sea life, sketching carefully and indefatigably details that he knew well. His excellent work, freely but accurately drawn, forms an excellent model which the student may study with advantage. Stanfield, like Turner, knew what deep-sea waves were like, and those who would learn to catch the ever-changing forms of waves would do well to look at the rolling masses through the spectacles provided by these two artists.

Prout delighted as much in the picturesque circumstances of fishing-hamlets and sea-shore, as he did in the inland villages and the decayed and crumbling buildings of country towns. The fishers' cottages, ruinous and weather-beaten; the wrecked boat, no longer able to keep out the water from below but still able to ward off rain from above, inverted and changed into a land-dwelling for the amphibious race of sea-side dwellers (see Fig. 5); details of mooring and landing-places, with their ever-changing arrangements: all these were alike sketched by him; and had not fashion demanded that he should tell, over and over again, the tale of tottering wall and crumbling stone, we might have boasted of Prout as one of the greatest of marine painters in the annals of our island art.

One of the most faithful sketchers of English coast scenery was Collins, and many of the works of this eminent painter were genuine sketches. The original of the woodcut (Fig. 3) is a vigorous sketch from nature, with more power and force than Collins's works generally possess. It is painted on tinted paper, the lights being expressed with white.

The subject of this drawing is most simple, and its fixed features of sea and land would, when not under the influence of strong light, as they are in this sketch, possess very little attraction for the amateur sketcher, since there is no striking point of attractive interest in the whole line of scarcely varying coast and hills all the way from the foreground to the far headland in the distance. It is only the influence of light on this very simple subject that gives it interest and attractiveness. A gleam of sunshine brightens up the rain-laden clouds, which drift sea-ward before a fresh wind; it pours an almost unbroken breadth on the calm sea, gilding the line of the horizon against the mass of distant and deep grey clouds behind it; it plays around the shadow and the cloud and on the edge of the water in every inlet, wandering amid the dark rocks and dank seaweed, darkened

still further by the effect of contrast. As a study of light and shade, a more favourable or instructive example could scarcely be given: as a lesson in composition, it is excellent—the forms are happily balanced, and the lines are varied and agreeable. The original drawing is a very freshly-painted, unaffected study of nature.

Collins was an earnest and enthusiastic sketcher, and a sincere disciple of nature. He carried into his own more refined style the practice and manner of Moreland and Gainsborough, generalizing his work, and being thus sometimes wanting in distinctness of detail.

But whilst we have thus been enumerating some of the departed artists who excelled in marine and coast scenery, we must not forget the living. With the single exception of Turner, the works of none perhaps have been so versatile in subject, so truthful in drawing, so exquisite in colour, so delicate and complete in execution, as those of the distinguished Academician whose sketch, "The Lobster Pots," he has kindly allowed us to give on the opposite page. Mr. Cooke's works must ever be subjects of study to the amateur and professional student from their perfect truthfulness and great range of subject. In every practical part of art, whether it be in composition, or colour, or execution, he is a master, and a master to be studied profitably. As an earnest and enthusiastic admirer of nature himself, who possesses no light professional reverence among his brethren, I ventured to instance the beautiful works, the style and manner, of this artist, as a means of leading students to study nature.

Little need be said to commend "The Lobster Pots" to the student's notice. The chromo-lithograph will express more than words, and will bear out our appreciation of Mr. Cooke's works. The materials, as will be seen, are of the most simple character, but they are skilfully composed. Slight as the subject is, it represents an incident, a very simple one, but sufficient to give greater interest to the sketch than it would have if it were a representation of Lobster Pots only. A live lobster in its sombre natural hue looks from its wicker prison, with considerable and natural surprise, at its dead brother, boiled into a resplendent red, placed, lifeless and edible, half out of the sooty iron pot; hence the sketch is called by the painter, "Rouge et Noir." The sketch shows in a marked degree one of Mr. Cooke's many excellences, viz. the transparency of the shadows. This valuable quality of transparency is apparent in every part of the painter's work, and doubtless helps to give that pre-eminence in the repre-

sentation of reflexions for which he is noted. The subject of the sketch is a representative scene, such as is frequently to be found in every fishing-village.

Mr. Cooke is a most prolific sketcher, perhaps the most prolific living, and innumerable are his delineations of every kind of vessel common on our own coast, or that of Holland, Scandinavia, and in the Mediterranean. His views of Venice and of the Western Coast of Italy must be known to every one. His published work, now very scarce, "Etchings of Shipping," is a text-book, and invaluable to students of Marine subjects.

G. H. THOMAS.—PLATE XXIII.

This pleasant little drawing is the work of the late artist, Mr. G. H. Thomas, so well known for his illustrations to many books and periodicals. This sketch was selected from a number of similar subjects at the posthumous exhibition of the sketches and paintings of this artist. Apart from the art-qualities of the drawing as a glimpse of quiet English scenery, it will be interesting to landscape students, as the work of one who was professedly a figure painter, but who nevertheless was most general in his objects of study; for the sea and coast, the open country and woodland, the hamlet and the country, were as closely studied by him as were the human figure and the horse, the subjects of his principal works. The results were close transcripts of nature, kept as studies; for it does not appear that any landscape-painting by this artist was ever exhibited in public. The example now before us is one of these transcripts of thoroughly English scenery; every part of it is worthy of study, beginning with the sky and clouds, which are light and abounding in air; it is a passing sky suitable to the subject, and painted in its passage. The chalk-hill and the trees in the middle distance are equally worthy of attention. The shadowed roadway, and all that makes up the wealth of hedge and tree-foliage in the foreground, should be noted as points of reference by those who wish to express similar simple effects by the simplest means.

The incident of the passing cart, with the sleeping carter and the lad clinging to the tail, is one of those which pass before every sketcher working in rural lanes; but when seen are too often unnoticed, or if attempted are treated slightingly—blotted in an unmeaning manner. Not so with Thomas; in the

Vincent Brooks, Day & Son Lith.

A LANE IN SURREY.

G H THOMAS.

original, the incident is perfect in drawing and painting, admirably placed, giving to the drawing appropriate sentiment and rural life.[1]

There is much, too, in the composition that may instruct those who wish to deal effectively with simple objects. The flickering light plays over the whole, yet there is no want of breadth of light and shade; and again, the black horse, drawn as only one who has studied horses can draw them, stands out against the sunshine on the road in as strong contrast as there is between the sleeping carter and the boy full of life clinging to the cart-tail.

Such pleasure can be found in a country lane, and can be transmitted by the faithful sketcher.

FRONTISPIECE.

BIRKET FOSTER.—PLATE XXIV.

The preceding sketches have all of them been painted in water-colour used as a medium for tinting a white or nearly white paper with a transparent colour;—where lights were to be very vivid, the paper was left colourless, or only slightly toned; and when this was impossible, a scraper, or some such means, was used to restore the discoloured surface; and where opacity was required, it was produced by leaving an even surface of the opaque paper also tinted to the required hue. But of late years there has been a more determined and more successful attempt than had hitherto been made to obtain some of the facilities which were, up to this time, peculiar to oil-colour, and to use them in the medium of water-colour; and the discovery of new pigments has added to the capabilities of the materials. Both these processes of oil and of water-colour had their advantages and disadvantages; and the principal disadvantage under which water-colour drawing laboured was the inability to produce, with facility and accuracy, small points of light of various tints and of graduating tones on the surface of a large shadow, or in front of some mass in deeper tone. Constantly it occurs that the spray of a tree or portion of a shrub in strong sunlight, or the bright tones of some figure, might be in the actual scene projected in front of the deepest shadow in the whole sketch, thus forming one of those happy contrasts on which the beauty of a composition frequently depends; or it might happen

[1] I am indebted to Lewis Thomas, Esq., for the use of this sketch.

that the sharp edge of a ripple reflected the glancing colours of a sunlit sky, whilst all the rest of the water was toned down by the colours of reflected shadows. In all these cases the scraper would take off the colour on the paper, but it left the untinted body of the paper beneath with its surface and its glaze destroyed, so that the pure bright tint of the light could not be laid on with any security that it would not run together in blots and disfigurements. To remedy this inconvenience, attempts have been made, at various times, to use water-colours in the same manner as oils, and, by the admixture of a portion of white pigments with the tint, to form what is called *body colour*. This may be laid on the surface of a deeper shade, and yet may stand off bright and clean; and if at first its tone is not bright enough, it can be heightened by the addition of more of the pigment.

This method, in the hands of most artists, usually has had the disadvantage of looking chalky and pasty; but latterly, in the drawings of Mr. Birket Foster, we do not observe this drawback. To a beginner this process is enticing and dangerous; likely to lead to a muddiness of colouring and to a dependence upon trick to produce effect; we cannot, therefore, recommend it when we see that the attempts of some artists even are not altogether successful in overcoming all the difficulties and temptations attendant upon the use of body colour.

Availing himself of a knowledge of light and shade acquired in the practice of drawing on the wood, and being thoroughly grounded in that accuracy of drawing which is required, but not always to be found, in the illustration of very numerous and important books, these qualifications, added to a minuteness in the study of nature, determined Mr. Birket Foster to subdue to himself a medium hitherto baffling all who have attempted to deal with it; and we may say, considering not only his success in his exhibited pictures, but also the amount of popular favour obtained by means of chromo-lithographs from his works, that he has been far more successful than any of his competitors in the employment of opaque colour. No man has done more to bring before the public the beauties of English home scenery, its spreading trees, its rustic cottages, its sunny coasts, and last, but not least, its happy rosy children at their homely games, than the artist to whom we are indebted for our frontispiece.

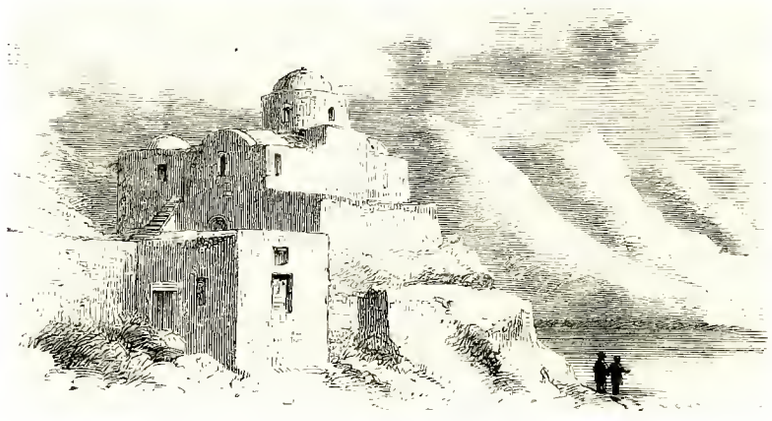
In this sketch we see how much poetry there is in an old oak-stump. Standing out in the bright light of an autumn sunset, it tells its tale of years gone by, of many a summer sun warming its rugged bark, of many a winter

blast crackling its gnarled sides. The rain has pelted it and penetrated where a limb has been lost, branches have been broken from it, part of its rind has been torn away; but it stands firm, a supporter of the bank, a bulwark to the path beside it, a protection to wood-birds in its branches, and to water-fowl in the entanglements of its roots. The sun still shines brightly on it, and it still flourishes with young foliage, which harmonizes with the shrubs and slender stems that grow up around it; but the twilight is setting in, and, ere long, the shades of night will close in around it—evening tide gleaming through the distant trees serves to indicate the fate of the ancient stem; a few more winters and, some stormy night, a "monstrous cantle" from this forest king will topple into the lake beneath, a close precursor of the destruction of the entire trunk.

The simple but effective composition of this little sketch must strike every one. The gentle gleams of the low descending sun, glancing through the beechen stems, the deep reflexions in the tranquil lake, the startled water-hen hastening from the first appearance of the slightest danger; all these not only tell of peaceful repose, but they are so artistically arranged as to bring the eye round gradually to that one main point of the picture—the old tree's stem. The sketch deserves careful study, not only for the composition, from which much may be learnt, but also from the judicious management of the peculiar medium. As was said before, this body colour is very enticing, so that we would warn the student from being led away too much by the success of a master-hand over a treacherous instrument. Many have attempted, but few have been successful; but though we utter this word of warning, still there are some effects that can scarcely be produced by other means, and for such purposes as these a careful study of successful pictures and a certain amount of deliberate practice are advisable; but it should ever be remembered that water-colour is mainly the medium of transparent tints, and it is by the use of this transparency that nearly all the great artists in water-colours have acquired their power, their pre-eminence, and their success. Every means that can contribute to the effect of a picture should be used, but it should be judiciously, not allowing a temporary and partial success to lead us into a mannerism which is only the forerunner of decay.

We have now indicated the road along which the student who wishes to sketch must travel. As we began, so we must end. He who will sketch, must

sketch in order to learn; but the auxiliaries to such practice we have pointed out. He must draw carefully, accurately, fully. He must occasionally copy a sketch or a picture, to acquire a facility in the use of materials. He must study the works of masters, to see how they have overcome difficulties. He must compose and arrange subjects, and continually pick out sketches from amongst the wealth of beauty which he daily views, though he may be unable always to commit these sketches to paper. He must study all the component parts of pictures separately and individually; clouds, distances, foregrounds, water, and trees. If to these he can also add figure drawing, he will not only be adding to the stock of subjects that he introduces into his sketches, but he will learn very much more of the drawing of every object that his pencil can touch. Perseverance in this, as in everything else, has its reward, and genius is the word by which the world characterizes the man who can work most, and who, for its own sake, loves his work most.



From a Sketch by Rev. J. L. PETIT. Fig. 14.

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